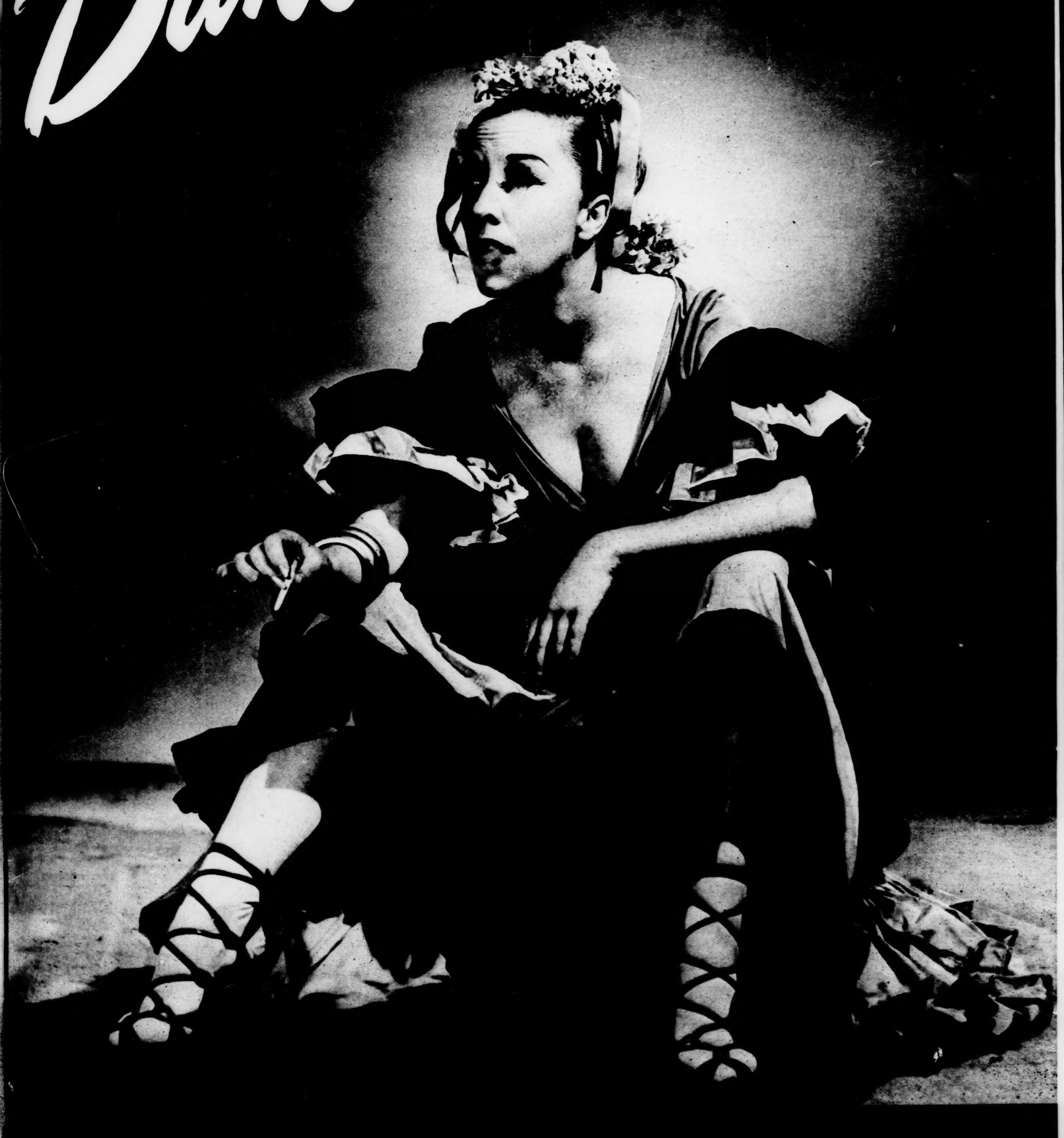
Dance



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Via the GRAPEVINE

Jerome Robbins got the 'Tony' for choreography in this year's awards by the American Theatre Wing for accomplishment in the theatre. The 'Tony' is the ATW rebuttal to Hollywood's 'Oscar' and is affectionately named after the late Antoinette Perry. The awards were made at a dinner in the honor of Miss Perry's memory at the Waldorf-Astoria on Easter Sunday and Robbins' award, besides the certificate, was a solid gold money clip, a gadget for keeping the cabbage neatly packaged so that you can take it out and gloat over it. Last year's award went to **Agnes de Mille** for her work in *Brigadoon*; Mr. Robbins got his for his work on the Mack Sennet ballet in *High Button Shoes*.

*

Gjon Mili gave a party at his 23rd Street studio for the **Lloyd Shaw group**, the **Cheyenne Mountain Dancers** of Colorado, after their appearance at the Central Needle Trades Auditorium on April 1. Members of the group, ranging from fifteen to seventeen years old, had a close shave when the bus in which they tour the country with Mr. Shaw and their chaperones, turned over near a river bed, rolled twice over and landed on its head. All got out quickly and without fuss through an open forward window, hardly ruffled. This famous children's folk dance group has never had any accident like this in the many years it has danced and toured under Mr. Shaw's guidance. **Lloyd Shaw** is a colourful old-timer who settled down in Colorado years ago and ran into some puritanical opposition when he wanted to form a little local folk dance group. Folk dancing or any other kind was frowned upon as sinful in so many rural communities some forty years ago. He got a group going just the same and the sin-chasers after a few peeps decided that this kind of dancing would please the Lord, not irk Him. Mr. Shaw, at the Gjon Mili party, told this reporter that his early years in folk dancing were spent in putting together pieces from old-time ballroom and folk dances, writing notes and corresponding with fans all over the country and then **one day he woke up and discovered they were calling him an authority!** Mr. Shaw is both director and caller of the group, whose recital is reviewed herein in the June issue.

*

It is reported that **Nijinsky** is well enough to travel, to the extent of going up to London from his home in Surrey to attend dance recitals in London, where he recently saw **Ram Gopal** dance. This does not mean he will be dancing *Spectre de la Rose* next month, as a recent article in the Sunday magazine section of the New York Mirror implied. Just how cheap can a newspaper reporter get? . . . . **Viola Essen** has been signed for the role of Rosita in *Naughty Marietta* which will star **Susanna Foster, Wilbur Evans** and **Edward Everett Horton,** to be given in the San Francisco and Los Angeles Civic Light Opera series before coming to Broadway this fall . . . **Nana Gollner** and **Paul Petroff** will tour South America with a re-organized ballet group and under new management. . . . **Edwin Denby**, erstwhile contributor of the DANCE Magazine, is a recipient of a Guggenheim Fellowship, which he will use to make a comparative study of the ballet in Europe and in the United States. Mr. Denby is presently in Paris. . . . DANCE'S staff photographer **Earl Leaf** was represented in the exhibition "IN AND OUT OF FOCUS" held at the Museum of Modern Art in New York City by two of his photos, one, of the flamenco dancers **Roberto and Alicia**, the other an action photo of the *Brahms Variations* of Nijinska, as performed by the International Ballet . . . "Boris", the Russian wolfhound in "Look, Ma, I'm Dancin!" got his picture in the Sunday News of April 18th taking candy from an admirer back stage. Boris, whose real name is Mitya, used to be the friend and companion of Ballet Russe *danseur* **George Verdak,** (who is a staff artist of the DANCE Magazine) until Mr. Verdak parted with him for the run of the show at the anguished insistence of the George Abbott office. . . . **Clayton Cole,** recently returned alumnus of the **Grand Ballet de Monte Carlo,** considerably brightened up his corner of the Met at a recent Ballet Theatre performance, warmly dressed up in an **all-mink bow tie**. Mr. Cole, like a number of other American alumni of the G.B.M.C. returned with an over-dose of venom administered by the French contingent of the company to the 'foreigners'. . . . **Lillian Moore,** European correspondent of the DANCE Magazine, reports the recent triumphs of the Grand Ballet de Monte Carlo from her vantage point in Monte Carlo, and especially the personal triumph of Rosella Hightower, who is now such a legend in France that they have named a perfume after her. Miss Moore returns to the States next month after a year abroad. . . . **Sophia Delza** will give a reward for the return of her dance notebook, lost at the 148 W. 56th street studios late in March. The finder, if any, can contact Miss Delza through DANCE Magazine. There is no identifying name and address, but the contents can be identified as the verse script and choreographic notations of her documentary dance drama, *Memories for the Future*. Miss Delza had already given readings and excerpts from this ballet in New York and Washington, D. C. . . . **Michael Charnley,** English dancer who is in the cast of *Inside U. S. A.*, fractured his ankle immediately

Very pleased with himself and the brave new world in which he finds himself is young Jan Franklin Henle, son of dancer Atty van den Berg and Fritz Henle, noted photographer.

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Rosario and Antonio appear in concert in New York on May 9th at the Adelphi, prior to sailing for a South American tour.

after being accepted for his first job in the U. S. Fortunately, the fracture has healed in time for him to open with the company in New York on April 29th. . . . **Nora Kaye** opened the Ballet Theatre season as a pneumonia case at the Doctors Hospital, the first serious illness in a long and hard-working career. Her many fans will be happy to hear that she is out of danger and dancing again. . . . **Nana Gollner** flew from California to step into Kaye's role in the Tudor opus, *Shadow in the Wind*. Miss Kaye's role as Lizzie Borden in the Agnes de Mille ballet, *Fall River Legend*, was danced by **Alicia Alonso**. Nora Kaye's illness necessitated some other shuffling of roles. **Muriel Bentley** danced in the Zemphira in *Aleko* and **Alicia Alonso** danced *Juliet* in Romeo and Juliet. . . . Ballet Theatre will not be seen again in metropolitan New York in 1948 (except for two performances at the Lewisohn Stadium during the summer) owing to conflicting booking arrangements at the Met and City Center. . . . Joseph Clark Baldwin, campaign chairman of Ballet Theatre Foundation announces that **Lucia Chase**, administrative director of Ballet Theatre, has consented to serve as the Chairman of the Special Gifts Committee of the Foundation. Miss Chase is quoted as follows: "I am confident that **when the plight (the survival) of ballet in America becomes known, thousands of culturally minded Americans will support the Foundation. . . . In the past ballet survived through the generosity of a few individuals who made up the large deficits incurred in presenting ballet at popular prices. We can no longer expect a few individuals to support an art that is being enjoyed by millions. . . . Ballet must have support if it is to maintain the rigid standard required for**

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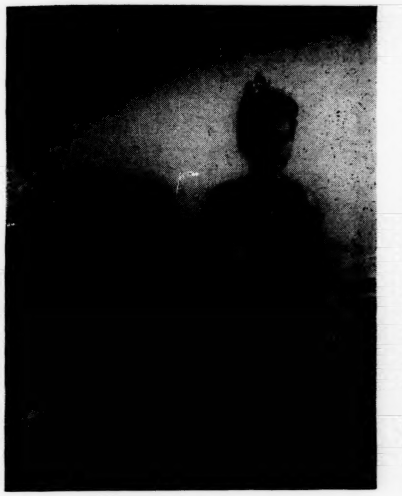
good ballet. Lack of funds has already impaired the beauty and excellence of many companies. To increase the price of admission would serve only to shut out a large portion of the public who sincerely love ballet." . . . . Individuals interested in becoming subscribers to the Ballet Theatre Foundation may write to its offices at 130 West 56th Street, New York City 19, N. Y.

*

Robert de Voye and **Alpheus Koon,** both former balletheatrites are in the current show at Radio City Music Hall, called *Spring Rhythm,* partnering respectively **Genia Melnitchenko** and **Etoille Maria de Baroncelli.** . . . Ballet Russe had its share of casualties on its Canadian tour. **Connie Garfield** had her appendix out in Montreal and **Aida Pourmel** was rushed in to fill in for her. **Edwina Seaver** had the measles; **Harriet Toby** had a bad foot, **Myrna Galle** had a bad knee and Mme. **Danilova** had a bad time keeping the corps de ballet up to snuff in her extra-curricular role of ballet mistress. She did remarkably in view of the many changes due to casting and illness. . . . Both big ballet companies are scattering here and there for the summer—no performance plans. **Alicia** and **Fernando Alonso** will vacation at home in Havana, where for the first time in many years they will not appear in a ballet season sponsored by the Sociedad Pro-Arte Musical. The Pro-Arte has installed a $100,000 air-conditioning unit in the huge Auditorium, therefore no ballet season (no more money). . . . Mary Ellen Moylan will summer in Connecticut. **Nora White, Sonja Taanila, Ruthanna Boris** and **Leon Danielian** are among those planning short visits to Paris. **Taanila** will finish posing for the statuette which Prince Serge Yourievitch began of her last year, but was unable to finish. **Joy Williams** sailed for England on April 14th and **Elizabeth Twysden,** author of the series "Introduction to Ballet History" currently running in DANCE Magazine, sailed for England and home which she has not seen for nearly a decade. Miss Twysden is an associate of Ballet Russe. **Frederic Franklin** sailed late in April on the Queen Elizabeth for England, likewise. **Shirley Weaver** left for home in Kansas City promptly after the Canadian tour and will not return to Ballet Russe. . . . Ballet Russe de Monte Carlo revived a Ruth Page ballet, *Love Song,* for a single performance in Rochester, N. Y. on April 5, with **Ruthanna Boris** and **Leon Danielian** in the principal roles. . . . **Colonel de Basil** is reorganizing, this time in Spain. He will present the Original Ballet Russe anew in Barcelona with such troupers as **Tatiana Riabouchinska, David Lichine, Genevieve Moulin, Vladmir Dokoudovsky, Nina Strogonova, Nicholas Orloff, Robert Bell,** among others. The Barcelona season opened in April at the Liceo, running parallel with the Barcelona season of the now famous **Ballet Espanol,** a company which features the works of **Jose Greco** and of the late **Argentinita,** whose sister, **Pilar Gomez,** stars with **Greco** and **Nila Amparo.** Amparo is Mme. Greco and was known before her marriage as **Lucille Peters.** Her brother, **Louis Peters,** flew to Spain late in April to join the Ballet Espanol as a member of its corps de ballet. He is a student of the **Helene Veola** and **Angel Cansino** schools and this is his first professional appearance. . . . In nearby Monaco, the Grand Ballet de Monte Carlo is rehearsing **William Dollar's** new opus, *The Five Gifts,* based on a story of Mark Twain, with music by Ernest Dohnanyi. **Andre Eglevsky** will dance the leading role, supported by **Marjorie Tallchief, Yvonne Patterson** and **Ethery Pagava.** Immediately after its season in Monte Carlo, the G.B.M.C. will tour Holland and Belgium. The Marquis George de Cuevas has just signed a contract for the company to appear at Covent Garden, London during the month of August. . . . The Ballets des Arts, a French company directed by **Jean Weidt,** made a single appearance in Munich on March 20th. Munich is favoured by the presence of a ballet in the Bavarian State Opera Company, which gives ballet performances once a fortnight. In May this company will present the world premiere of **Werner Egk's** ballet *Abraxas,* with the composer conducting. . . **Milada Mladova** writes from Rome that she is fairly homesick but will stay on in Italy because there is so much artistic activity, in films, etc. She is between pictures now and keeps in practice working in a studio by herself. To quote: ". . . but I have not been able to find a teacher that I really like and that seems strange when you realize that Italy is the home of ballet. Yet they are doing little to develop it today. . ." Unquote . . . . **Bambi Linn** is dancing, singing and performing the memorable Marilyn Miller role in *Sally,* which opened here in April, to her credit. The dances for *Sally* were created by **Richard Barstow. . . Bambi Linn** was one of the four principals of *Oklahoma!* who appeared on the fifth anniversary of the opening of *Oklahoma* on March 31. The others were **Joan McCracken, Dania Krupska** and **Agnes de Mille,** the choreographer. Miss de Millle joined the ensemble in this 5th birthday performance as one of the dance hall girls in the dream sequence ballet. Bambi Linn appeared as the Child-in-Pigtails; Joan McCracken as the Girl-Who-Falls-Down and Dania Krupska as the dream sequence Laurey. Misses McCracken and Krupska began their dancing careers in Philadelphia with the **Littlefield Ballet Com-**

The autographing party given at the Kamin Dance Bookshop and Gallery upon the occasion of the appearance of La Meri's book, "Spanish Dancing" brought out no end of personages and interested parties. Visible below in a section of the gallery where La Meri is seated busily autographing are, left to right, Sally Kamin, Ted Shawn and Walter Terry.

Walter E. Owen



Young Mexican ballerina Margarita Parla is the founder and guiding spirit of a newly formed ballet group called "Para la Cultura de Mexico", to bring the best in ballet to Mexican audiences.

pany, one of the more important, purely American ballet companies ever to have flourished on the native scene, now unfortunately defunct....On May 3rd the Metropolitan Opera House will be the scene of a huge event for the benefit of AMERICAN OVERSEAS AID-UNITED NATIONS APPEAL FOR CHILDREN drive to feed 230 million starving youngsters throughout the world. The benefit is called **"HOPE OF THE WORLD"** and among other artists and companies, ballet will be represented by groups from the **Ballet Theatre**, the **Katherine Dunham** company and the **Childrens' Ballet**, the latter under the direction of Maestro **Vincenzo Celli**.... **Why do ballet pupils jump from one school to another without ulterior visible motive?** Over a dressing room partition in Carnegie Hall came the answer to us in positive, ringing tones. **"I don't go to the S- - - school anymore," said the party of the first part, "The mirrors there are too fattening. I like it better here. The mirror is SO thinning." "Oh, yes," said the party of the second part, "I'd much rather see myself in a thinning mirror."**

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continued on page 52

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REVIEWERS' STAND

THE BALLET SOCIETY
New York City Center
March 22, 1948

Quality, according to what used to be called rather quaintly "the avant-garde," is everything, quantity is nothing. Historical and theoretical claptrap! By and large, prolific production is a "sine qua non" of genius in art no less than superlative standards, and it is partly on this first ground that the fame of **George Balanchine** rests. If I have already written so extensively of his work in these columns, it is mainly because he has provided me the opportunities, because unquestionably he is more active than any other person now composing in any form of dance and, I dare say, in any of the arts.

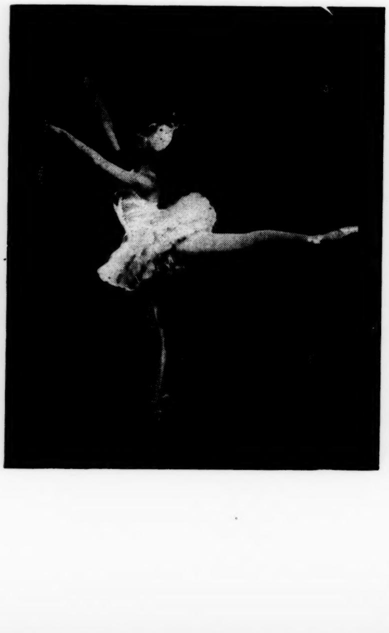
Yet what never fails to astonish me the most about this great outpouring is the occasional illusion that each succeeding ballet is equal to or better than the one just previous in terms of "quality." I thought, for instance, that the peak achieved by "Theme and Variations" for Ballet Theatre recently was virtually surpassed by his "Symphony in C" for Ballet Society, set to Bizet's music and premiered by the Paris Opera a year ago under the title "Palais de Cristal." And what is true of the whole range of his output is even more true of each specific ballet. In the Bizet piece I wondered how he could possibly sustain the lovely lyricism of the first two glittering movements, the first danced exceptionally by **Maria Tallchief** and **Nicolas Magallanes**, the second likewise by **Tanaquil LeClercq** and **Francisco Moncion.** But both seemed tame by comparison with the genuinely breathtaking last two movements, with **Beatrice Tompkins** and **Herbert Bliss** and **Elise Reiman** and **Lew Christensen** the able principals in each. The conclusion found this critic, for one, precariously perched on the edge of his seat and overwhelmed by one of the most dazzling spectacles ever witnessed in the theatre. This in spite of the fact that it was done without the **Leonor Fini** decor of the Paris version and in simple white classical tutus for the thirty-eight girls and black and white practice costumes for the twelve boys, with all fifty used at once, by the way, in the magnificent finale.

One of the keys, I think, to the suspenseful inner tension that Balanchine succeeds in building up in his audience (and which finds release in the enthusiastic bravos that follow every Balanchine premiere) consists of just this progressively rising power, this bottomless fund of invention. No one more than Balanchine, moreover, and no one certainly since Petipa, has ever so enlarged the possibilities of dance design itself, to bring it up to the level of virtuoso dancing and intricate orchestration. Oftentimes, to be sure, the simplest of movements are employed, but these are so handled in relation to music, dance continuity, and large-scale figurations as to make them daring and unexpected, though paradoxically logical and spontaneous in effect. For a brief second or two one may be thunderstruck, until, a moment later, some miraculous new surprise emerges to electrify, delight, or move you. But the choreography never represents a mere package of inventions, it is always thoroughly integrated, deriving its form and most of its expressiveness from the music itself. At the same time, so many fascinating complexities are present in the work that you cannot hope to assimilate them all in the course of a single performance: still more surprises and new intellectual appreciation await a second or possibly a twenty-second seeing.

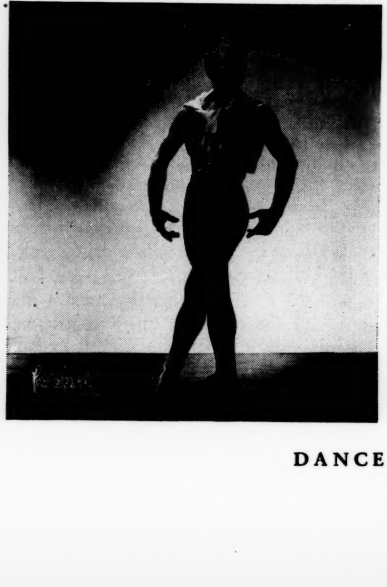
A while ago I commented on Balanchine's perfect adaptability to the conditions under which he works. No less significant is the fact that his ballets suffer apparently little or no deterioration in recasting and restaging for another company in another theatre. If **Merce Cunningham's** "The Seasons" might prove hopeless altogether in his absence from the central role—as I think, indeed, it would—the same can

Among the artists seen on a program given by the Dance Varieties company last month are, left to right: Margaret Severn, Edith Allard and Orest Sergievsky.

George Leon



Maurice Seymour



Fritz Henle

Nelle Fisher, protagonist of the Atty van den Berg ballet "The Prodigal Daughter", staged for the first concert sponsored by Theatre Dance, Inc.

hardly be said of "Symphony in C", many passages of which were choreographed in Paris for **Tamara Toumanova,** whose style is not precisely commonplace.

Very gratifying was **Todd Bolender's** "Capricorn", which gave the choreographer a chance to redeem himself for last winter's "Zodiac". Although the Esteban Frances decor has been retained, the score by Rudi Revil has been junked in favor of **Samuel Barber's** eminently danceable "Capricorn Concerto". Nor does the ballet employ the silly symbolism of its predecessor, settling modestly instead for a Sun (**Herbert Bliss**), Moon (**Francisco Moncion**), and Earth (**Maria Tallchief**), who dance together more or less abstractly, assisted by a twelve-star galaxy that looked somewhat lost in space, so poorly had it been rehearsed. In method and style I was able to discover innumerable references to Balanchine, especially to his "Danses Concertantes",

The program also included "The Seasons", which I have mentioned in the foregoing paragraphs, and which was reviewed last Spring.

Reed Severin

*

THEATRE DANCE, INC.
March 28, 1948
YM-YWHA

We're not setting off a critical roman candle over the first appearance of **Theatre Dance, Inc.,** the group that recently seceded from the Choreographers' Workshop. A pleasant firecracker will do.

But at least this concert was interesting, well within the bounds of theatrical good taste, and certainly worthy of the attention of a paying audience. And that already represents a three-pointed improvement over the average Choreographers' Workshop presentation.

All the works on this particular program were by officers or members of the group, although we understand from their prospectus that this will not be a policy in the future. Three, **Tony Charmoli's** "La Promenada", the trio from **Atty Van Den Berg's** "Triumph of Ignorance", and **Frank Westbrook's** "The Lovers' Wood" were repeats from Workshop presentations.

Both "La Promenada" and "The Lovers' Wood" have been reworked to advantage. In the former the story-telling quality has been heightened and more imagination has been lavished upon the lighting. But it is still too long, and on this occasion, was sketchily danced by **Phylis Gehrig, Jean Houloose, Frank Westbrook,** and **Tony Charmoli.**

The use of live singers, instead of a recording, effected a huge improvement in Frank Westbrook's "The Lovers' Wood", but we still cannot figure out whether the program note about a girl's lamenting the loss of her lover and going into the wood to find comfort refers to the dance or simply to the accompaniment. Our guess is the latter. Mr. Westbrook has now punctuated the constant movement with moments of pose and repose, which do add more nuance. But the total effect is still little more than pretty and decorative.

In "The Journey" Mr. Westbrook has attempted for the first time a really serious theme—the birth and growth of prejudice with its culmination in physical violence. Although the work is naive, sometimes even clumsy, there are enough good moments to warrant further development, and it certainly represents a laudable attempt on Mr. Westbrook's part to get away from the musical comedy influence and think in terms of concert dance.

The first section, in which a colony of people without prejudice dances of celebration and journey, is vigorous and straightforward. But it should be longer so that the jubilant mood is firmly enough established to form a sharper contrast to the ensuing drama. The second section, a duet between a white woman (**Phylis Gehrig**) and a Negro man (**Joseph Nash**) (and I mention their color only because it has a specific bearing on the plot) contains some of the most positive movement Mr. Westbrook has conceived to date. But Mr. Nash did not color it with nearly the requisite tenderness.

The presence of the Intruder (**Bill Bradley**) brought with it a problem that Mr. Westbrook did not solve to our satisfaction. There was no way of determining whether the Intruder was a personification of prejudice, or whether he was actually a vicious white male coming to wean the girl away from her lover. And the final scene in which the struggle between the two men

continued on page 48

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Dance

VOLUME XXII MAY, 1948 NUMBER 5

RUDOLPH ORTHWINE, Editor and Publisher

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THIS MONTH'S COVER

CARMELITA MARACCI in a characterization of Spanish gypsy life at its lowest level, entitled "Life in the Raw Espana", a solo which she will present on her next concert tour. See June issue for story of Carmelita Maracci. Photo: Constantine.

FAN'S EYE-VIEW OF THE BALLET THEATRE

As always a Ballet Theatre opening is a happy-making event, and when it occurs, as it did on April 4th, at the hallowed old Metropolitan Opera House, I frankly feel like cheering. So I will. I am a Ballet Theatre fan and see no reason for keeping it a secret.

A company like Ballet Theatre needs a huge stage like the Met's to set it off; more's the pity this will be its only New York appearance in 1948.

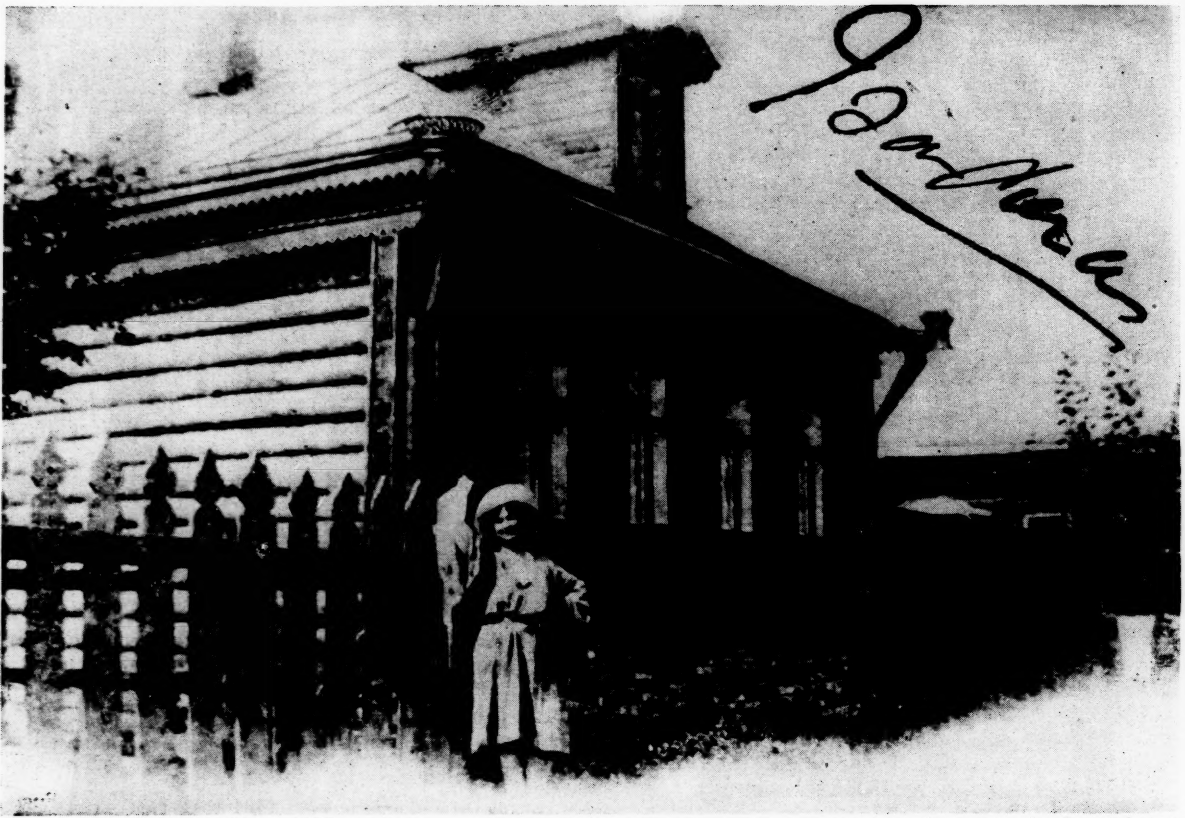
On April 4th the season opened without a seasoned performer who has always been present from the birth of Ballet Theatre and worked gallantly, illness or no illness. Ballerina Nora Kaye was on the sick list and she was missed. Nana Gollner, a superb dancer in her own right, stepped in to dance new roles slated for Miss Kaye, but on opening night Alicia Alonso danced the bathetic Caroline of *Lilac Garden* to a responsive and enthusiastic audience, which packed the Met to its chandeliers. Miss Alonso subsequently also stepped into the new role created for Miss Kaye in *Fall River Legend.*

In morale, vitality and spirits, the corps de ballet and soloists rated high this season.

On Tuesday, the 6th, I witnessed a revival of Eugene Loring's *Billy the Kid*, which seems to me to have weathered the years very well. It has been restaged to splendid advantage compared with its presentation for the Ballet Theatre in 1940. It would please me very much, I think, to see a revival of Loring's *The Great American Goof*, simply to see whether this piece which was such good theatre in 1940 has anything to say to a 1948 audience. If I remember correctly, it suffered from lack of background decors, which were made up for by lighting effects; very clever, but insufficient. Action suffered as a result. A few pointed changes would make this a great theatre piece.

This is no serious criticism, only the recollections of a ballet fan and it will be interesting to witness the two promising works which at this writing have not yet been displayed, to wit, the Antony Tudor *Shadow of the Wind* and the Agnes de Mille *Fall River Legend*, some interesting drawings of the decors of which (by Oliver Smith) are reproduced elsewhere in this issue. Reviews of the season appear in the June issue of DANCE Magazine, illustrated by photographs and drawings. Do not fail to read an account of this interesting ballet season.

Sincerely yours,



A rare picture of Isadora (about 1922) in Russia, showing her in front of the peasant's cottage where she spent a brief period, just outside of Moscow.

ISADORA'S MONUMENT

by ARTHUR TODD

how the prophecy of Isadora Duncan has been fulfilled

A few years before her tragic death in 1927, Isadora Duncan proclaimed that she was certain that America would put up a monument to her within fifty years after her death. Although Isadora has been gone for nearly twenty one years, there is still no sign of an actual memorial arising. There is, however, another kind of monument under way and its progress, if she knew of it, would most certainly mean something more to Isadora than a figure carved from stone.

Today, unfortunately, many young dancers and followers of dance have either ceased thinking about Isadora and her theories of dance or have disregarded the path which she cleared for American dancers. This is a fate that often overtakes visionaries in their own time. In retrospect, however, Isadora emerges more clearly than ever across the boundaries of time as an increasingly important figure in the annals of American Dance. Her dance was like a skyrocket that lit up the first quarter of this century. Today, no words can fully recreate the essence of her dance and pictures; photographs and clippings only supply us with clues of what she must have been like. Nothing more remains save the memory of her heroic vision and vigor with which she enriched and changed the entire course of dance in America and many other countries of the world.

Author's Note—The author is greatly indebted to the following for their cooperation in the preparation of this article: Miss Hanya Holm, Mr. Lloyd Morris and Mr. Abraham Walkowitz. The illustrations are from the author's dance collection.

Many still think of Isadora today as a so-called Greek dancer but this is nonsense. As Lloyd Morris, author of the recent best-seller, "Postscript To Yesterday", says, "Isadora was genuinely and ingenuously American." Actually, Isadora was Twentieth Century America embodied in movement. Her dance was both a protest and a fulfillment: a protest against everything that was stale, outworn and tawdry; a fulfillment of the inherent richness, dignity and integrity of the American dream. Speaking of her dance in its relation to America she said, "In London when I danced they said my dances were taken from the Greek. It is not true. They are American. I am an American, born in California. My ancestors have lived in America for two hundred years. My dances are of the woods, the lakes, the rivers, the mountains and the prairies of my native land." *(From "The Art of The Dance"—Isadora Duncan, pp. 134; Published by Theatre Arts, Inc., 1928.)*

Isadora's costumes, while derived from Greece, were functionally American. They were her rebellious answer to the boned collars, tight sleeves, dust-catching skirts and corseted finery of her day. All these nonessentials, and shoes, she discarded for her "little tunic" which allowed her freedom of movement and seemed more in keeping with her dances. In tossing aside the restrictive costumes of her day, Isadora emerged as the forerunner of the so-called "bare foot" modern dance and, at the same time, she helped emancipate American women from their Victorian modes and manners of dress.

In her dance and in her life Isadora was more interested in what ought to be than in what was true. Her dance dealt with her own time, though she clothed it in a Greek tunic for body freedom. She was, in fact, the first dancer to proclaim that "dancing, like any art of any time, should reflect the highest point the spirit of mankind has reached in that special period." In consequence, her movement carried with it the implications of awareness and immediacy that had heretofore been lacking in American dance.

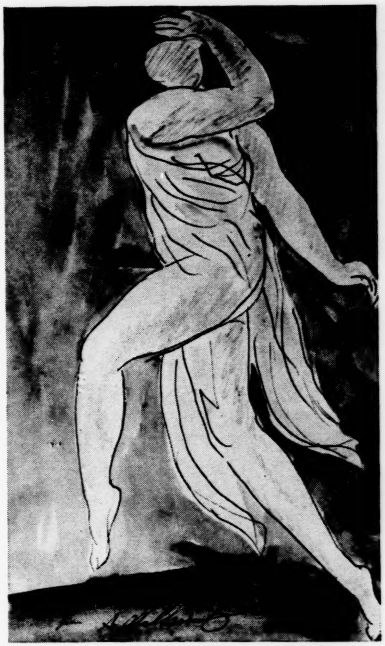
Isadora, who is often called the founder of American Dance, also had strong influence on dance in Russia. It is ironic that she, who hated the ballet so much, made what is perhaps her most decisive effect on this medium. In her own "My Life" she tells how her earliest appearances in Russia made a profound impression on Fokine and the whole of the Imperial Ballet. In "Isadora Duncan's Russian Days", Irma Duncan and Allan Ross MacDougall deal at length with later phases of her career there. Because of her revitalizing theories, ballet, as we know it, is totally unlike that of the Petipa period and today's American ballet, which stems directly from the modern Russian ballet, owes much to Isadora Duncan's liberating force.

In speaking of Isadora's school in Germany, Hanya Holm says, "Thinking of Isadora Duncan a vision arises: she in her school at Darmstadt, Germany, surrounded by children, like an apostle among children, preaching the gospel of a poised, spirited body and a free, natural dance in harmony and beauty." All during her life, Isadora fought, struggled and, at times, starved in order to establish a permanent dance school for children. During her lifetime, at least, all her theories for such a school were considered revolutionary. In the first place, she wanted to instruct young children in the basic movements that she had developed. She hoped to instill in them this freedom of movement before they became confined and constricted by a mechanized and robot-like civilization. Today, similar ideas have been put in practice by advanced educators in progressive schools which encourage free, creative urges in child education. Such theories, however, were unheard of until Isadora first suggested them.

Another of Isadora's accomplishments was the fact that she swept away much that was false, fancy and artificial in dance. Because her theories are as large as the dancers that accept them, her contributions have made dance an individualized art. Her theories are essentially democratic in that they give every follower the right to freedom of expression. For a long time, though, this led to excesses on the part of Isadora's followers and imitators who felt free to float about in wispy costumes, content in the smug belief that they were expressing themselves in Isadora's language. Isadora was Isadora—she moved expressly to suit herself. She hoped, I feel quite certain, that other dancers would dance themselves and not be solely a re-creation of herself.

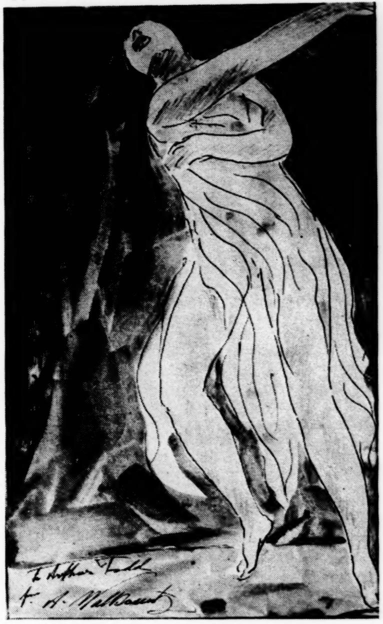
When Isadora left America in 1923, she was at the beginning of one of the most important creative periods in her entire career. In many ways these last four years of her life were among her most productive and in dealing with them most of her critics and biographers have overlooked the import of her last works. By this time, Isadora no longer leaped and darted about the stage as she did when she was a young woman. She was now in her mid-forties, harassed and care-worn and had grown much heavier. It was then that she danced like a woman who had tasted all of life. Time had made no limitations on her art but had only led her toward a new vocabulary of movement.

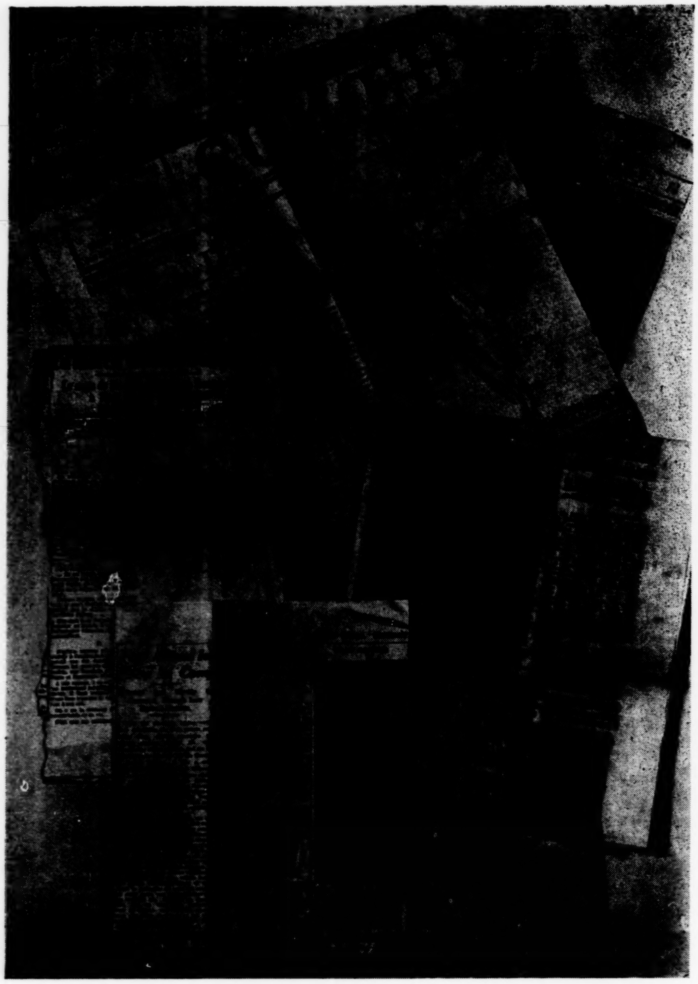
Lloyd Morris was among those fortunate enough to attend several of these last concerts that Isadora presented and he recalls that "the art which she displayed was very unlike the art which had brought her fame. It was an art of mime, not of dance; her movement, which once had the alacrity, the extreme brilliance of pure light, was slow and hushed and liturgical, as if she had come to think of immobility as the term to which all movement tended; as if she had determined, by force of will alone, to make indelible every passion, every transcendant declaration of the spirit that experience had yielded. Slowly, magnificently, moving across the well of her amphitheatre, lifting her arms, now and again bending her proud beautiful head, she tried to share her tragic insight



Water colour sketch by Abraham Walkowitz, who said that "Isadora made dance the language of the world".

This Walkowitz drawing offers a clue to Isadora's dance dynamics and her use of opposition in movement.





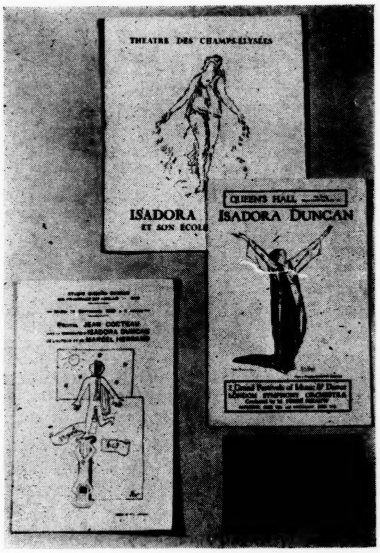
Above: Newspaper headlines around the world carried the tragic news of Isadora's death on September 14, 1927. Since then she has become a living legend in the annals of American dance. **At right:** Representative programs of Duncan's London, Paris and Nice concerts. Isadora was the first truly American dancer to achieve world fame.

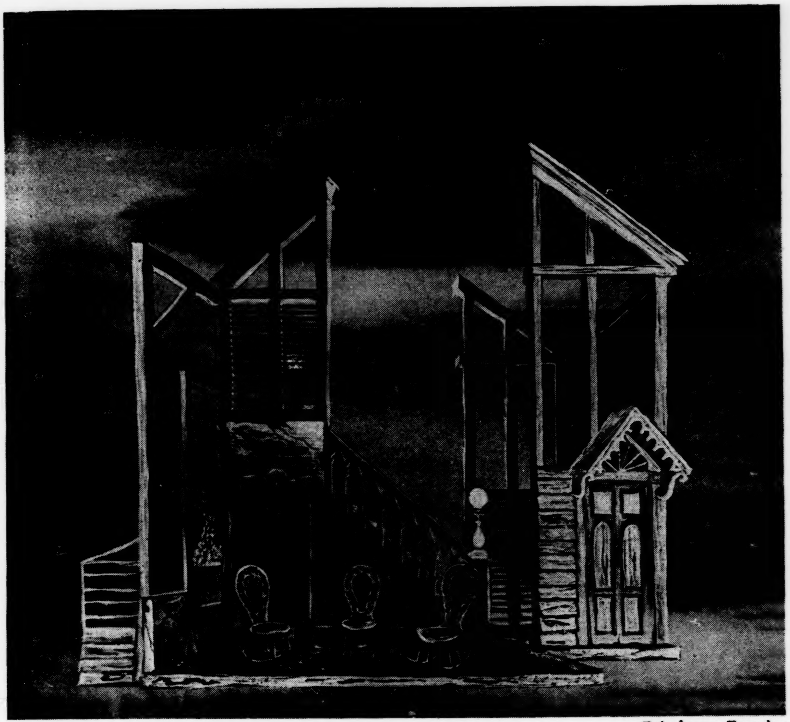
and communicate her personal triumph over the dark forces that lust to obliterate the soul. You forgot the ravaged, wearied flesh, the woman who was old and forsaken; you saw instead the superb torso that had been loved, studied and drawn, again and again, by three of the greatest sculptors of our time."

In cutting away all that she felt was non-essential in movement, Isadora employed a simplicity of gesture and an economy of action that revealed the very core of her dance art. It is in this very last phase of her career that Isadora's dance perhaps assumes its closest identification with modern dance as we know it today.

It is perhaps unfair to claim that Isadora was the one great source of American Dance. She was, however, a prophet and a trail-blazer and her theories served as a well-spring—knowingly and unknowingly—to those who followed her. Hanya Holm, because of her cultural European background and her wide American experience, is perhaps better qualified to speak more objectively of Isadora than many other contemporary dancers. In characterizing Duncan and her contributions to dance, Hanya Holm says that **"Isadora was a woman of vital passionate emotions who envisioned a rebirth of the dance equal to its basic significance during the Classic Period of the ancient Greek civilization. She danced with bold frankness and hypnotic fanaticism making her body the instrument of her inspiration. She was not a creator of a new dance form but her prophetic vision and incendiary belief hurled the first stone, which began an avalanche of new trends. Her merit lies in having destroyed false gods and having started the quest of the dancer of today and tomorrow."**

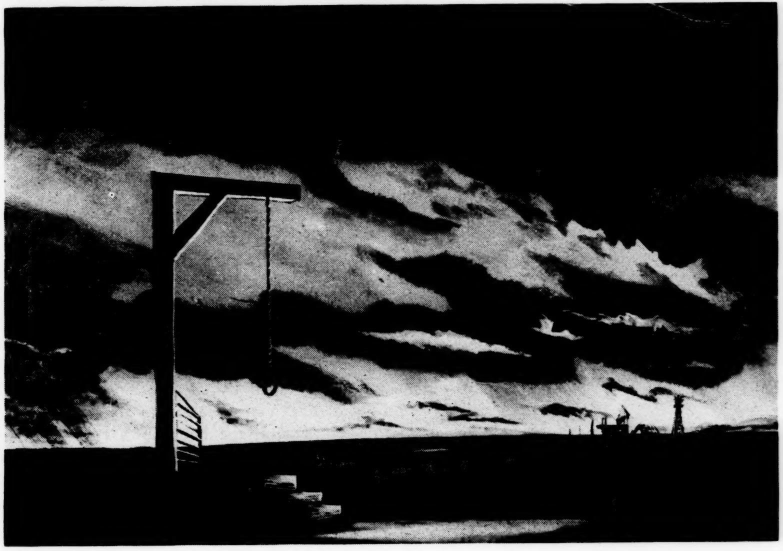
Isadora, had she lived until the present, would have been seventy years old on the 27th of May. It is more than twenty years since she has gone and there is still no sign of any actual memorial. The more lasting monument to Isadora is the widening stream of American Dance which is thriving as it never has before. In a way, all those American pioneers who have since fostered and expanded Dance have helped to build her monument. Her "prophetic vision and incendiary belief" serve as her greatest contribution to American Dance and present her as a fountain head of inspiration to dancers of every generation.





Friedman-Engeler
An abstraction, representing the memory of the doomed house, rather than the actuality of the house, in which the tragedy is enacted. This set covers the stage, so that dance action takes place both inside and outside the walls of the bisected parlor of the Fall River House.

The scrim screen which introduces Fall River Legend, a setting suggesting the mood, rather than the concrete geography and locale of the Fall River episode. The naked gallows stand in the foreground, symbolic of justice cheated. *Friedman-Engeler*



FALL RIVER LEGEND

●

two atmospheric sets
by Oliver Smith
for the new ballet
Fall River Legend,
staged by
Agnes de Mille
for the
Ballet Theatre

●

the harsh tones are
evocative of the locale,
the story and the mood
of the ballet,
a story based on
the Lizzie Borden case,
famous in the 80's
of the last century.

BALLERINAS AND BOOKSHELVES

by DOROTHY BARRET

about the Kamin Dance Bookshop . . . . .
it occupies a niche all its own in the Dance

PROBABLY NO ONE is as much a part of the passing panorama of the dance as Sally Kamin. She presides over the Kamin Dance Bookshop like a hostess at a cocktail party. Dressed in exotic clothes and massive jewelry, Sally takes time off from a deluged desk to greet all the lights and satellites of the profession who drop in to talk shop.

Sally Kamin started out as an actress with the Wisconsin Players at a time when Angna Enters, Irving Deakin, and Vincenzo Celli were members of the company. She took a few dancing lessons on the side for poise and grace—married a newspaper reporter named Martin Kamin—went to Switzerland on her honeymoon where she and her husband studied at the University of Geneva—and returned to New York to start a bookshop on Fourth Avenue.

A feature of the shop was a series of lectures called Friday Forums. More and more the lectures veered toward dance. By the time the bookshop arrived at its present location, via the Barbizon-Plaza and 56th Street, general books and art books had fallen by the wayside, and Dance became the Kamin Bookshop's middle name.

It's a fabulous place, this dance mecca of Sixth Avenue. People from all over the world are drawn to it as if by a magnet. Every day celebrities drop in, in an endless who's who of the dance field. And every day mail pours in from places that would make a collector stamp-happy.

When it comes to dance the Kamin Bookshop stops at nothing—not even books. It stocks photographs, prints, souvenir programs, magazines, jewelry, greeting cards—even gift neckties and handkerchiefs with ballerinas on them.

Ballerinas painted on neckties may sound chichi. But there is nothing chichi about the shop's books, which are designed for use rather than decoration. A more complete collection of dance literature cannot be found anywhere. Eagle-eyed scouts in all corners of the globe do a good job of tracking down esoteric works. The shelves are filled with old and new editions of books on ballet, folk dance, oriental dance, modern dance, social dance—every kind of dance in every language, including Sanskrit and Gaelic.

But the Kamin Bookshop draws the line. Any subject except dancing and the closely allied theatrical arts, is strictly taboo. Volumes which seem to be reposing on the shelves under false pretenses, have a good dance excuse, however slim, for being there. A book of Mallarme's poems, for instance, gains admission solely by virtue of an idyl entitled "L'Apres-Midi D'Un Faune." And a book of music published in 1841 contains the original score and program of "Giselle ou Les Willis", with Carlotta Grisi listed in the title role, and Petipa as Albert.

Collector's items, such as these, are the delight of balletomanes, who are by far the largest group of purchasers. Few dancers could afford a rare book like Wagstaff's Flore et Zephyr, an 19th Century satire on Taglioni, which costs $650, and is the shop's most expensive book right now. But dancers have been buying up newly published works like Vaganova's *Fundamentals of the Classic Dance*, the bookshop's current best-seller.

Incidentally, the Vaganova bears the Kamin imprint. Whenever there is a big gap in existing dance literature, Sally gets

The store window in a million. Whether they are interested in dance or not, they crowd this window every day of the year to see what is on display by the Kamin Dance Bookshop.
Lydia Joel

KAMIN DANCE BO
THE SWAN LAKE

Lydia Joel

Section of the gallery, which shows a poster cut-out of Fanny Elssler, some sculptured figurines of the von Laban dance method, and others, old Follies posters and old prints.

out a book to fill the need. Several such works on her 1948 publishing schedule call for cheers, among them Antony Tudor on *Choreography*, Anton Dolin on the *Pas de Deux, or Art of Partnering*, George Chaffee on *Comparative Ballet Terminology—Italian, Russian and French* and Mary Stewart's new translation of Arbeau's *Orchesography*.

The Kamin Bookshop is a very real dance center for New Yorkers. The bulletin board carries the latest ballet and recital announcements; the window displays feature photographs, posters, and books pertinent to the current dance events; and before the housing shortage reduced the bookshop from three floors to two, Sally Kamin used to give monthly receptions for 500 guests. She especially remembers the one where ballerinas came with their hobbies that ranged all the way from ceramics to dolls and crocheted tablecloths.

Dance libraries which have been springing up everywhere lately, regard the Kamin Bookshop as a sort of foster-parent. Requests for guidance come from such remote regions as South Africa, Malaya, Palestine, and Australia, as well as from all parts of the United States. What to include in a dance library is the topic of many a letter and many a lecture by Sally Kamin.

Naturally, the books she recommends depend on the language, finances and special interest of the organization concerned. But for colleges, libraries, and studios in this country, she offers a basic list with the admonition that "After a library has a good general collection, it should, by all means, go on to specialize in a particular phase of dance."

The following subjects are "musts" in any dance collection: Origins of dancing, such as Hambly's *Tribal Dancing and Social Development;* and histories of the dance, such as Lincoln Kirstein's *Dance, A Short History of Classic Theatrical Dance;* Curt Sachs' *World History of the Dance*, Arnold Haskell's *Ballet Panorama*, Serge Lifar's *Ballet—Traditional and Modern;* Alford and Gallup's *The Traditional Dance;* Emil Rath's *Folk Dance in Education;* Elizabeth Selden's *The Dancer's Quest;* John Martin's *The Modern Dance*, Walter Terry's *Invitation to Dance;* Henry Jacques' *Modern Ballroom Dancing*, Zelia Raye's *American Tap Dancing;* and Mary Jane Hungerford's "*Creative Tap Dancing.*"

Other essential subjects are: techniques of the various kinds of dancing; dictionaries for all techniques; bibliographies of dancing, such as Paul Magriel's; and biographies of dance personalities.

Sally steers a difficult course trying to maintain a strictly non-partisan attitude toward the dance. In her window display recently, Martha Graham and the Ballet Russe shared honors amicably enough. But when two rival ballet companies played simultaneous engagements one season, it was a more ticklish proposition. Sally thought she met the problem very fairly. She divided her display into two equal halves, and devoted one side of the window to Ballet Theatre, and the other side to Ballet Russe. Even so, she got a complaint. One ballerina found that the sun cast a spot of light on her rival.

She would like the bookshop to serve dancers much as the Dance Archives of Paris does, with teas, lectures, and opportunities for research open to all. She hopes that someday a public-spirited citizen, following the lead of Rolf de Mare, sponsor of the Paris Archives, will subsidize such a project here, using the Bookshop's library as a nucleus. Then Sally would devote all her time to promoting the dance, and the many ideas she has for its future, which she considers "more important even than books." Some of them, like the ballet school that would—in a nine year course—house, feed, and train children selected by competition from the 48 states, may sound visionary. But Sally has been in the field long enough to see many dreams come true.

Mrs. Kamin is all for a dance benefit program to match the calibre of the recent American National Theatre Association benefit, which sent everyone away feeling stage-struck. She suggests some old-time favorites like Vladimiroff, Doubrovska, Vilzak, Shollar, and others that haven't performed recently; a number with Tony (of Rosario and Antonio), Carmen Amaya, and Manuel Vargas; and a "Pas de Quatre" with the four star ballerinas, Danilova, Markova, Alonso, and Slavenska.

This may sound like a dream to end all dreams. But not to Sally Kamin, whose bookshop is a stage on which such all-star casts are an everyday occurrence. She likes to think of her shop as a "worker's bookshop", where top-ranking stars, unknown students, stage designers, choreographers, critics, collectors, scholars, performers, and teachers, can find what they need for their crafts. And where—we might add—their cousins, whom Gilbert and Sullivan would reckon up by dozens, can find that gift necktie and kerchief with the ballerina on it.

Mrs. Kamin, presiding genius, sits tucked away in a corner of her store, benignly hemmed in by thousands of books — all of them on DANCE! *Lydia Joel*

A 16th CENTURY DANCING MASTER TALKS TO HIS PUPIL

Excerpts from the Mary Stewart Evans translation of the ORCHESOGRAPHY of Thoinot Arbeau

PREFACE

THOINOT ARBEAU, Canon of Langres, was born at Dijon in 1519. He belongs to that honourable line of scholarly churchmen in the Roman tradition who combine spiritual with worldly wisdom to the advantage of both. His family was an old and distinguished one in the region, and the name by which he is best known is an anagram of Jehan Tabourot, his baptismal and family names.

The Orchesography, first published in Langres in 1588, is the most detailed and authentic record of fifteenth and sixteenth century dances that has come down to us. It deals with what we should call today the ballroom dances of the period, considered by both Arbeau and his pupil, Capriol, to be an essential part of the education of every well-bred young man. But the reader will be frequently reminded, if only by the variety and agility of the steps described, that up to the last quarter of the seventeenth century there was no clear cut distinction between ballroom and theatrical dancing, either socially or in the matter of technical skill.

It may well be that a rekindled interest in a pastime dear to his youth led to this dialogue between the elderly Thoinot Arbeau and an imaginary pupil not unlike the youthful Jehan Tabourot he once was. And he gives the lad a deal of good robust general advice into the bargain.

The drawings, which I think it may be safely assumed were Arbeau's own handiwork. are a diverting and often illuminating addition to the Orchesography. These, together with the musical examples in the present volume, are all facsimile reproductions of those in the original edition.

In this translation I have tried to respect both the archaic French text and the English language. On those occasions when the modern English rendering necessitated a choice between the spirit and letter, I have unhesitatingly followed the former.

MARY STEWART EVANS

EDITOR'S NOTE

The selection published herein from a rare mss. of the 16th century is about to be brought out by the Kamin Dance Book Publishers. The published selection is confined to the introductory remarks between master and pupil. That section of the text which treats of the actual dances of the times may be studied in the newly published volume which will appear this month.

DIALOGUE UPON THE DANCE AND THE MANNER OF DANCING
by THOINOT ARBEAU,
residing at Langres.

CAPRIOL

I come to pay you my respects, Monsieur Arbeau. You do not remember me, for it is six or seven years since I left this town of Langres to go to Paris and thence to Orleans. I am an old pupil of yours, to whom you taught computation.

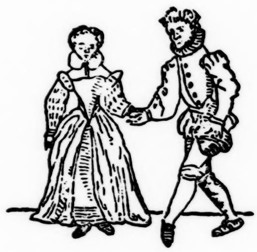
ARBEAU

Indeed at first glance I failed to recognize you because you have grown up since then, and I feel sure that you have also broadened your mind by manliness and learning. What do you think of the study of law? I pursued it in bygone days myself.

CAPRIOL

I find it a noble art and necessary in the conduct of affairs, but I regret that while in Orleans I neglected to learn fine manners, an art with which many scholars enriched themselves as an adjunct to their studies. For, on my return I have found myself in society, where, to put it briefly, I was tongue-tied and awkward, and regarded as little more than a block of wood.

Reuerence



ARBEAU

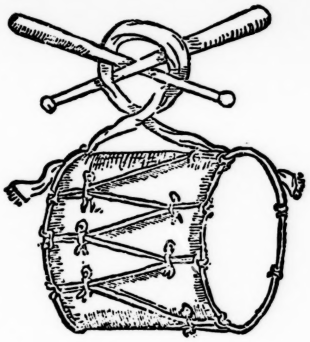
You took consolation in the fact that the learned professors excused this shortcoming in recognition of the learning you had acquired.

CAPRIOL

That is so, but I should like to have acquired skill in dancing during the hours between my serious studies, an accomplishment which would have rendered my company welcome to all.

ARBEAU

This will be an easy thing by reading French books in order to sharpen your wit and by learning fencing, dancing and tennis that you may be an agreeable companion alike to ladies and gentlemen.



CAPRIOL

I much enjoyed fencing and tennis and this placed me upon friendly terms with young men. But, without a knowledge of dancing, I could not please the damsels, upon whom, it seems to me, the entire reputation of an eligible young man depends.

ARBEAU

You are quite right, as naturally the male and female seek one another and nothing does more to stimulate a man to acts of courtesy, honour and generosity than love. And if you desire to marry you must realize that a mistress is won by the good temper and grace displayed while dancing, because ladies do not like to be present at fencing or tennis, lest a splintered sword or a blow from a tennis ball should cause them injury. You remember Virgil's lines that tell of Turnus and his mistress, the beautiful Lavinia, daughter of King Latinus.

Illum turbat amor, figit que in virgine vultus:
Ardet in arma magis etc.

And there is more to it than this, for dancing is practiced to reveal whether lovers are in good health and sound of limb, after which they are permitted to kiss their mistresses in order that they may touch and savour one another, thus to ascertain if they are shapely or emit an unpleasant odour as of bad meat. Therefore, from this standpoint, quite apart from the many other advantages to be derived from dancing, it becomes an essential in a well ordered society.

CAPRIOL

I have sometimes pondered what you have just said and deemed it not without cause that games and dances had received recognition by the State. But it has chagrined me to find that many have condemned dancing, have even judged it shameless and an effeminate pastime, unworthy of the dignity of a man. I have read that Cicero reproached the consul Gambinius for having danced. Tiberius drove the dancers from Rome. Domitian dismissed any member from the Senate who had danced. When Alphonse, King of Aragon, saw the Gauls delight in dancing he reprimanded them. The holy prophet Moses was provoked to wrath upon seeing the children of Israel dance.

ARBEAU

For everyone who has belittled dancing scores of others have praised and esteemed it. The holy prophet, King David, danced before the Ark of the Lord and the holy prophet Moses was not angered to see dancing, but grieved that it should take place around a Golden Calf and become an act of idolatry. As for Cicero, he had varicose veins and swollen legs and condemned that which he was unable to do himself, saying that he disliked to see those dance who were fasting. Appius Claudius commended dancing after his triumph. Indians worship the sun with dances, and those who have travelled in the New World report that the savages dance when the sun appears upon the horizon. Socrates learned dancing from Aspasia. The Salii, very noble priests of Mars, danced at their sacrifices. The Corybants in Phrygia, the Lacedaemonians and the people of Crete always went into battle dancing. Vulcan engraved a dance upon a shield as a symbol of beauty.

Museus and Orpheus wished the hymns they had composed in honour of the gods to be sung to the accompaniment of dances. Bacchus conquered the Indies by three kinds of dance. In the primitive church there was a custom, which has survived into our own times, of dancing and swaying while chanting the hymns of our faith, and it may still be seen in several places. Castor and Pollux taught the Carians to dance. Neoptolemus, son of Achilles, taught the Cretans a dance called the Pyrrhic to aid them in battle. Epaminondas used dances very skillfully in the clash of battle, so that his men marched as one against the enemy. Xenophon tells us that dances and masquerades were arranged to welcome military leaders of Cyrus. Kings and princes are wont to command performances of dancing and masquerades to salute, entertain and give joyous greeting to foreign nobles. We take part in such rejoicing to celebrate wedding days and in the rites of our religious festivals, in spite of the abhorrence of reformers, which latter deserve to be fed upon goats meat cooked in a pie without bacon.

CAPRIOL

You fill me with a longing to learn to dance and I regret that I have not devoted many idle moments to it, for one can take honest pleasure without becoming tainted by vice or evil habits. I remember that the poet numbers the dancers among the happy ones, saying in the sixth book of the Aeneid,

Pars pedibus plaudunt choreas et carmina dicunt.

ARBEAU

You can moreover quote Our Lord (St. Matthew Chap. XI and St. Luke Chap. VIII) when he reproached the Pharisees for their obstinacy and ill will. 'We have piped unto you and ye have not danced'.

I suggest that you should do as Demetrius, who, though wont to condemn dancing, upon witnessing a masquerade representing Mars and Venus in love admitted that it was the most beautiful thing in the world. You can quickly regain the time you have wasted, especially as you are a musician and dancing depends upon music, one of the seven liberal arts, and its modulations.

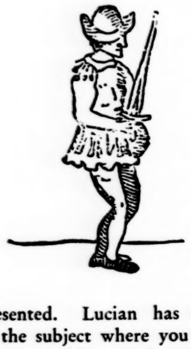
CAPRIOL

Then I beg of you to teach me about these things, Monsieur Arbeau, because I know you are a musician, and in your youth won a reputation for good dancing and dexterity in a thousand sprightly steps.

ARBEAU

The noun dance comes from the verb to dance, which in Latin is called *saltere.* To dance is to jump, to hop, to skip, to sway, to stamp, to tiptoe, and to employ the feet, hands and body in certain rhythmic movements. These consist of leaping, bending the body, straddling, limping, flexing the knees, rising upon the toes, twitching the feet, with variations of these, and further postures of which Athenaeus, Celius, Scaliger and others make mention. At one time masks were worn to accentuate the gestures of the char-

Feincte



acter represented. Lucian has written a treatise on the subject where you can study his theories more fully. Julius Pollux has also devoted a long chapter to the matter.

CAPRIOL

I believe I have read these authors at some time and others like them. If I remember correctly, they refer to three kinds of dance, one grave called Emmeleia, one gay, which was known as Kordax, and another combining gravity with gaiety called the Sikinnis. They speak also of the Pyrrhic dances and divers others. I remember a reference to several kinds of masquerade, particularly to one they called the Trichoria which consisted of three choirs, made up respectively of old men, youths and little children, who sang 'We have been, we are and we shall be'. I have a general notion of it all but I should like to be shown what steps and movements were used, pray teach me.

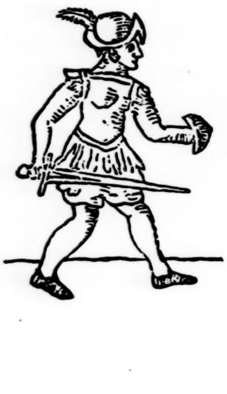
ARBEAU

Anthony of Arena, a native of Provence, has set down what you wish to know in macaronic verse.

CAPRIOL

In the lines you mention he refers to the movements that must be followed in branles and basse dances only, and to the dancers' deportment, but the demands of metre have obscured his meaning which is why I ask you to enlighten me further.

Eſtocade



ARBEAU

As regards ancient dances all I can tell you is that the passage of time, the indolence of man or the difficulty of describing them has robbed us of any knowledge thereof. Besides, there is no need to trouble yourself about them, as such manner of dancing is out of date now. Why even the dances seen in our fathers' time were unlike those of today and it will always be so because men are such lovers of novelty. It is true that we can compare the Emmeleia to our pavans and basse dances, the Kordax to galliards, tordions, lavoltas, gavottes, branles of Champagne and Burgundy, gay branles and mixed branles, the Sikinnis to double or single branles, and the Pyrrhic to the dance we call buffens or mattachins.

CAPRIOL

I foresee then that posterity will remain ignorant of all these new dances you have named for the same reason that we have been deprived of the knowledge of those of our ancestors.

ARBEAU

One must assume so.

CAPRIOL

Do not allow this to happen, Monsieur Arbeau, as it is within your power to prevent it. Set these things down in writing to enable me to learn this art, and in so doing you will seem reunited to the companions of your youth and take both mental and bodily exercise, for it will be difficult for you to refrain from using your limbs in order to demonstrate the correct movements. In truth, your method of writing is such that a pupil, by following your theory and precepts, even in your absence, could teach himself in the seclusion of his own chamber. And to begin with, I would ask you to tell me in what esteem dancing is held by the majority of honourable men.

ARBEAU

Dancing, or saltation, is both a pleasant and a profitable art which confers and preserves health; proper to youth, agreeable to the old and suitable; to all provided fitness of time and place are observed and it is not abused. I mention time and place because it would bring contempt upon one who became over zealous like the tavern haunters. You know what Ecclesiasticus said.

Cum muliere saltatrice non sis assiduus

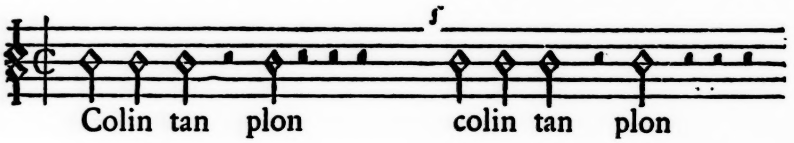
The children of the Roman senators went to learn dancing upon leaving school. Homer bears witness that dancing is an integral part and adjunct to banquets, so much so that none could boast he had given a fine feast unless dancing accompanied it, which, if masquerades are also included, becomes as a sound body joined to a fair intellect. When tragedies, comedies and pastorals were enacted in the ancient theatre, dances and gestures were not forgotten and the part of the theatre reserved for them was called the *orchstra,* which in our French tongue we may call the *dançoir.*

CAPRIOL

Since dancing is an art, it must therefore belong to one of the seven liberal arts.

ARBEAU

As I have already told you, it depends upon music and its modulations. Without this rhythmic quality dancing would be dull and confused inasmuch as the movements of the limbs must follow the rhythm of the music, for the foot must not tell of one thing and the music of another. But, most of the authorities hold that dancing is a kind of mute rhetoric by which the orator, without uttering a word, can make himself understood by his movements and persuade the spectators that he is gallant and worthy to be acclaimed, admired and loved. Are you not of the opinion that this is the dancer's own language, expressed by his feet and in a convincing manner? Does he not plead tacitly with his mistress, who marks the seemliness and grace of his dancing, 'Love me. Desire me'? And, when miming is added, she has the power to stir his emotions, now to anger, now to pity and commiseration, now to hate, now to love. Even as we read of the daughter of Herodias, who obtained her wish from Herod Antipas by dancing before him at the magnificent banquet he offered to the princes of his realm on his birthday. So it was also with Roscius,



who proved to Cicero that, by his employment of gesture and dumb show he could move the spectators, in the judgment of the arbiters, as much or more than Cicero had been able to by his eloquent orations.

CAPRIOL

Roscius was an actor, and it seems to me that our laws brand such men as infamous.

ARBEAU

Roscius was held and reputed as a very honest and able man by the Senate and those Romans who frequented the theatre habitually. So much so, that when they wished to describe a perfect craftsman they referred to him as a Roscius in his art. Cicero pleaded for him in a legal action he brought against Fannius and won his case by the approval of the entire Senate, who loved, esteemed and honoured him. It is true that those who for gain admit all indiscriminately to witness their plays and farces are counted infamous. But the law has never included among them men who give of their talent without reward, for their own pleasure, or to entertain kings, princes and noblemen, the inhabitants of a town or some special company; either by playing tragedies, comedies or pastorals without masks, or by dancing to music, with beautiful costumes and settings to lend grace and gaiety. And thus the Emperor maintains in the eleventh section of the Code in the chapter on public games.

CAPRIOL

I firmly believe it should be so. Do not tantalize me by delaying any longer to grant my request to learn how the movements of the dance are performed, in order that I may master them and not be reproached for having the heart of a pig and the head of an ass, as Lucian did Craton.

ARBEAU

Lucian did not address this reproach to those who had no wish to dance, or to those who wished to but were unable to learn the art, but to those who condemned it and desired to abolish dancing as an evil practice without reflecting that dances are of two kinds. One of these is employed in war for the strength and the defence of the State, the other is recreative and has the virtue of attracting hearts and awakening love. It is a preliminary, and, as I have already told you, a useful device for ascertaining whether a person be deformed by the gout or otherwise defective of limb. Also whether they be comely and modest. We read that Clisthenes, having seen Hippoclides dancing and swaggering in an impudent manner, refused him his daughter in marriage, saying that he had danced his wedding away.

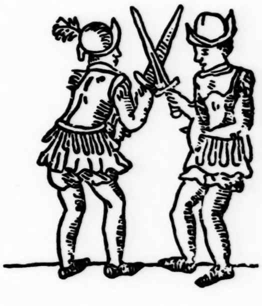
CAPRIOL

God be thanked, I have no such infirmities, and only a sister twelve years old whom I shall instruct when you have taught me.

ARBEAU

Galen says, in his book of rules for health, that all things have a natural desire for movement and that everyone should practice gentle and moderate exercise, such as the dances invented by the Ionians for this purpose. These contribute greatly to health, even to that of young girls, who, leading sedentary lives, intent upon their knitting, embroidery and needlework, are subject to a variety of ill-humours which have need to be dispelled by some temperate exercise.

Reuers hault



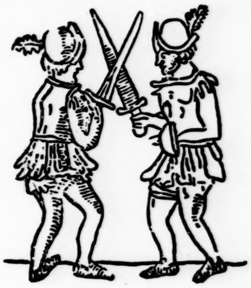
CAPRIOL

Dancing is a very suitable exercise for them since they are not free to take walks, or go here, there and everywhere about the town as we may without reprehension. In fact, we need to dance less than they, but for all that I am desirous of learning this art, which is at once so old, so honourable and so beneficial.

ARBEAU

To please you I will tell you what I know although it would ill become me, at my present age of sixty-nine, to practice the subject matter. Let us speak first, then, of martial dances, and afterwards of those for recreation.

Taille haulte



There follows here the text of the book, of which the foregoing selection is merely a formal introduction between the dancing master and his pupil. The protocol of social communication in the 16th century is observed by the final paragraph which follows, typical of the finish of literary works of that time.

CAPRIOL

I thank you, Monsieur Arbeau, for the pains you have taken to teach me dancing.

ARBEAU

I should like to have been able to match the performance to my warm affection for you and may you receive it in this spirit. I look forward to giving you the melodies and movements of a number of ballets and masquerades produced in this town, which shall be dealt with in a second treatise at our earliest leisure. Meanwhile, practise these dances thoroughly and make yourself a worthy companion to the planets who are natural dancers. Or, to those nymphs whom Marcus Varro said he had seen in Lydia rise out of a pool at the sound of the flute, dance and then return to their pool again. And when you have danced with your mistress return to the great pool of your studies to be enriched thereby, as I pray God may grant you the grace.

Maharam's colourful window display, with memorabilia from a current Broadway musical hit, "Make Mine Manhattan" on display at left.

MAKE MINE MAHARAM'S

by LUCYLE ADRIENNE ALTER

behind the scenes in a famous fabric house

Joe Maharam is the man to see if you're looking for an "angel" to back that show you'd give up your apartment to see on Broadway. "Make Mine Manhattan" and "Strange Bedfellows" are the two latest hits Mr. Maharam has successfully financed and costumed. Sporting a striking modern and attractive facade at 130 West 46th Street in New York, Maharam's theatrical fabric house is as up-to-date as today's newspaper.

Catering to the costume needs of the top Broadway productions ("Annie Get Your Gun", "Allegro", "Song of Norway"), Ice Shows, the Ballet, and to leading New York hot-spots such as the Stork Club, The Harem, Copacabana, and the Latin Quarter, is only one part of Maharam's crowded curriculum. He also adds the Maharam touch to the world-famous Mardi Gras in New Orleans.

Dance teachers from all parts of the country flock to Maharam's "House of Service" for that personal and individual help with costuming dilemmas that has made Maharam's the dance teacher's "Mr. Anthony".

Joe Maharam's modernistic madhouse is quartered in a spacious sparkling main floor, subdivided into a display room, a salesroom, and numerous office cubicles characterized by a constant flow of activity; a central staircase leads to a balcony above, from which animated executives carry on with the never ending business of the day. In addition to a high degree of vocalization, an impromptu pulley system serves as a means of communication between the balcony staff and the offices below. Not infrequently does a "lower-leveled" employee literally get "knocked" into action by his "higher-ups"!

An exquisite manikin in colorful Turkish garb, majestically mounted on a leopard-skin pedestal, greets Maharam's visitors at the door. A blinding array of glittering tiaras preview the entrance into the main salesroom which, in turn, reveals reams of multi-colored materials stacked high on huge shelves.

Of special interest to balletomanes is the Maharam window display which heralds the recent opening of "Strange Bedfellows" with charming miniature ballerina dolls which seem to dance for the spectator. A panel mural of ballet dancers, behind the dolls, is set off by a backdrop of unusually brilliant materials, artfully draped.

Joe Maharam started in the theatrical fabric business some 35 years ago, following in his father's footsteps. Formerly a Columbia law student, now a highly successful business man, Joe Maharam likes hard work. In his spare time Maharam turns to painting and sculpture. He genuinely enjoys these creative activities; the results of his artistic efforts adorn his office with unobtrusive dignity. Maharam's watercolors show originality and interest. His sculpture reveals a skilled and patient hand. His statue of a dancer is an excellent study in body-rhythm.

Joe Maharam is credited with the physical improvement of the dance as well as the legitimate stage, by employing colorful backdrops and scenic fabrics. Another bouquet is tossed Maharam's way for originating the famous "pineapple" cloth, unique among his specially designed and created fabrics and patterns.

To the dance teachers of America, Maharam's represents an important business which has not let success go to its head. Never too busy to devote time and thought to any teacher's wardrobe worries, Ma-

Customers are greeted at the door by colorful mannequin in Turkish garb. The other greeter is one of the capable assistants in the dance school department.

haram's has maintained direct personal contact with most dance studios through the years. When a teacher plans a dance recital, she writes or drops in to Maharam's and outlines her complete program. Jean Palmer, a pint-sized, clever young artist, plans and sketches most of the necessary recital costumes with originality and interest. A typical inquiry from an anxious mother is one like this; "My little girl is 6 years old, has blonde hair and blue eyes. She wants to dance the 'Yankee Doodle'. What kind of costume should she wear?" Jean and her co-workers in the Art Department plan entire programs for various teachers, building up from the teacher's initial thought (which is often quite vague) to a charming, well-integrated production. Thus the choreographic idea is neatly tied in with an expressive costume.

During the war, fabrics, like most other commodities, were very difficult to obtain. Cheesecloth costumes were, of necessity, used by nearly all the small schools and many large ones. A Maharam salesman recalls that a certain well-known dance teacher came to the store from out-of-town and was lucky enough to get a bolt of a certain sequinned fabric, as unobtainable as a pair of nylons. The anonymous teacher could not be persuaded to have the material shipped to her school, fearing for its safety. So, out she walked, the precious bolt under her arm, reminiscent of Oliver Twist and his well-remembered loaf of bread, to the train where she held the bolt vigilantly on her lap during the entire journey home. Now Maharam once again has all the hard-to-get fabrics back in stock and satin-starved teachers no longer have to play tug-of-war over a yard of cloth.

Since the end of the war, Maharam's materials have greatly enlarged the scope of the dance school recital. Through the use of "real" costumes in children's recitals, as opposed to one of mother's old dresses, or a few yards of "je ne sais quoi" that happened to be lying around the house, and in the way anyhow, the "home-made" recital has now become a truly theatrical production with all the trimmings. Some of these stage recitals are given in high schools and large city auditoriums for good sized audiences. Maharam's is proud to dress these children shows, believing that every child is a potential star, and that by being properly costumed the child gains poise, confidence, and professional sensitivity.

Taking precious time to pour over costume ideas for small dance recitals sometimes proves to be a Herculean task even for Maharam's energetic experts. A big Hollywood studio called "The House of Service" insisting that it "must" have a few thousand yards of tarlatan "*at once*". "If the material doesn't arrive immediately", they said, "the end of the world will!" So Maharam's became a race-track of activity; a special plane was chartered and the tarlatan was on its way in time to prevent a world disaster!

Betty Ann Gentino of Hartford, Conn. consults Maharam's Jean Palmer about costume selection for her school recital.

Included on the list of Maharam's "steady" customers, are La Meri, Patricia Bowman, Miriam Marmein, and Gene Kelly's mother, a Pittsburgh dance teacher, all of whom take advantage of the new types of glamorous metal yarns now available. Keeping pace with the latest trends, and often a few "entrechats" ahead of them, Maharam methods and fabrics are truly the *avant garde* in theatrical costuming.

Millions of yards of fabric! Dancer Zoya Leporsky shops at Maharam's for a special fabric.

MANHATTAN MEDLEY

by EARL LEAF

modern dance and the ballet invade the bistro beat

a summary of the cabaret season

BALLET'S INVASION of the Broadway musical comedy and operetta stage, which began with *Oklahoma!* and continues unabated in the several current hits, all choreographed and danced by ballet folk, is now triumphantly complete. No musical dares show its face in Manhattan these days without its battery of ballerinas. That's no longer exciting news as it was only a couple of years ago.

Now ballet is seeking new worlds to conquer. The night clubs seem to be next on the invasion schedule. Panzer-danzers are already spear-heading the movement, much to the dismay and consternation of the traditional chorus cutie who doesn't know her assemblé from a grand jete. The hoity-toity attitude of the ballet world towards the Broadway stage already has changed to one of decent respect, and is now changing with regard to the night club circuits. Bistro bonifaces, on their part, seem willing to experiment with classical or semi-classical dance and music. Patrons, so far, seem to love it. Eileen O'Connor's current series of articles in DANCE Magazine on this subject is well worth re-reading.

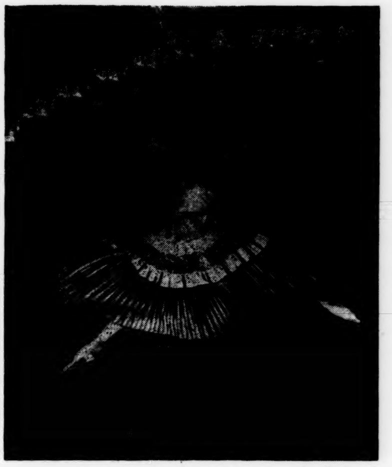
Billy Rose's DIAMOND HORSESHOE, for instance, featured "funnymen, femmes and frenzy" for nine long years, a succession of typical brassy Broadway blow-outs until even Billy Rose confessed himself fed up. Now he has, in his own words, substituted "fiddles for floy-floy, ballerinas for boogie-woogie, candlelight for confusion." Today a corps of twinkle-toes, representing ballet schools in five states, shares the program with a choral group and a 40-piece orchestra playing melodies of Lehar, Schumann, Massenet, Enesco and other high-ranking composers. The violinists sometimes move down through the audience while the ballet appears on stage, creating a unique and thrilling effect.

Headliners of the revue, staged by modern dancer Esther Junger, are Mata and Hari dancing their famous East Indian and Carnegie Hall numbers. The ballerina is one of Maestro Vincenze-Celli's star students, Janice Cioffi, who gave a brilliant performance in Celli's "Carnival in Prison,"

Earl Leaf

MARCIA LEIGHTON, a talented newcomer to the cabaret field, who has won friends and influenced people at THE HAREM, where seen recently.

CHANDRA KALY, exponent of Hindu dance, demonstrates pantomime in the gesture language of Natya. Kaly and his dancers appeared at THE HAREM, among other first rate night clubs. *Earl Leaf*



Earl Leaf

INGA HAYDON, a recent arrival on these shores, stepped into a solo spot at the DIAMOND HORSESHOE within a week of her appearance in America. This picture gives you an idea of the form that won her a place instantaneously.

a Choreographer's Workshop concert on March seventh, under the auspices of Trudy Goth. Jack Gansert, an alumni of Jacob's Pillow, has a solo spot in the revue, performing a "whirling dervish" routine.

Nat Harris' HAREM has consistently displayed outstanding concert dance talent since its opening this winter although most of the show is of the "commercial" type. Star acts are changed frequently but there are sure to be some important dance attractions on the program.

Jack Cole and his dancers gave the happy patrons one of the fastest, neatest, most exciting dance shows ever seen on Broadway. He was followed by Chandra Kaly and his group in another exciting and furiously-paced dance-package, presenting not only his well-known Indian dances but the premiere of his new South American ballets as well. Other dancers well worthy of note included 19-year-old Marcia Leighton, a protege of Harriet Hoctor, a ballet dancer showing rich promise of a glittering career ahead, and Elissa Jayne, one of the most gifted acrobatic/ballet/tap dancers we have yet seen.

It is no secret that night club patronage took an unexpected and rather alarming nose-dive during the winter. Owners and managers reacted in divers ways. Some spent even more money for higher-class entertainment, replacing old worn-out vaudeville acts with fresh new talent, especially ballet, to attract more patronage. Others, seemed to grow panicky and eliminated their shows entirely to save money.

The IRIDIUM ROOM of the ST. REGIS HOTEL has dispensed with all entertainment. The GLASS HAT at the BELMONT-PLAZA, which once featured such outstanding entertainment as the Kathryn Duffy Dancers, now relies on one or two skimpy acts. The HAVANA-MADRID dropped all production numbers and limited the revue to one or two acts. The Dancing Cansinos, kith and kin of Rita Hayworth, held the lone spot during our visit to this club, long famous as a show-case for the world's best Latin dance talent. The Cansinos are fine dancers and real artists, but one has become used to great shows at this place.

EL CHICO continues to display shows up to its usual high standards. One of the newest and most exciting Spanish dance teams, Rozzino and Lupino, were recently featured. Giovanni Rozzino has had several fine partners during the past ten years but none better than his present partner, a sister of movie actress Ida Lupino. The team is now headed for stardom in the idiom of Spanish dance.

The PERSIAN ROOM of the PLAZA HOTEL had the distinction of introducing a sensational dance team during the past winter. Gower and Marge Champion were the talk of the town while they danced in this smart supper room and the young couple, newly married and very much in love, are now reaping their just desserts on a national tour. Marge, as a child, modelled Walt Disney's "Snow White".

The COTILLION ROOM of the PIERRE HOTEL concluded a long and highly successful presentation of Nina Novo, the Polish ballerina, and recently featured Betty Byrd and Danny Hoctor, leading dancers

GOWER and MARGE, an exhibition team of concert calibre to which has made the cabaret an arena for a higher level of dancing than it has ever enjoyed.

of the Broadway musical, "Call Me Mister." This fashionable and famous room consistently offers top-ranking dancers in its floor shows.

Folk dancing is another new phenomenon featured in no less than six Manhattan night clubs, including Sherman Billingsley's well-known STORK CLUB. The VILLAGE BARN is the pioneer in this field, always offering two or three good acts and an hour-long session of folk dancing by the patrons.

A refreshing twist to folk dance revelries is provided at the CASTLEHOLM Restaurant on 57th Street where national folk dance groups, in their own colorful costumes, perform seven nights a week; the Scottish dancers on Tuesdays, the Ukranians on Wednesdays and Sundays, the Poles on Fridays and the Swedes on Wednesdays and Sundays.

The Polish dancers who appear nightly, among other folk dancing groups, at the Castleholm. *Earl Leaf*

TONDELAYO, dancing star of the Club Ebony, performs a fast and furious dance during the rich and racy revue in the latest negro hotspot on Broadway. *Earl Leaf*

Caught in a moment of furious action during the floor show at the CLUB EBONY. Dancer on the right is ARCHIE SAVAGE, choreographer of the revue. *Earl Leaf*

The newest hotspot in town is the **CLUB EBONY** where an exciting all-colored revue is presented under the direction of Archie Savage, former dancing partner of Katherine Dunham. Al Martin, who saved his G. I. pay for five years to own and operate a Broadway club, has had his dream come true and the Ebony is a financial whackeroo. He has a genuine feeling for the dance arts—and hasn't missed an issue of DANCE Magazine for ten years. For his first show he experimented with "pure art"—a concert-type program—but the customers were not yet ready for it. His current revue is more on the popular side but still *class,* as would be anything staged and choreographed by Archie Savage.

The EBONY revue is headed by dancing star Tondelayo supported by six biege beauties, a dance trio called the Chocolateers who have a wow of a number called "Waiting for Janie," plus two of the most beautiful **filles-de-coleur** in the world, Lee Newman and Artie Brandon. The Rumba Fiesta on Monday nights, after midnight, has better Afro-Cuban dancing, by patrons as well as entertainments, than may be seen anywhere outside of Cuba.

"INSIDE U. S. A."

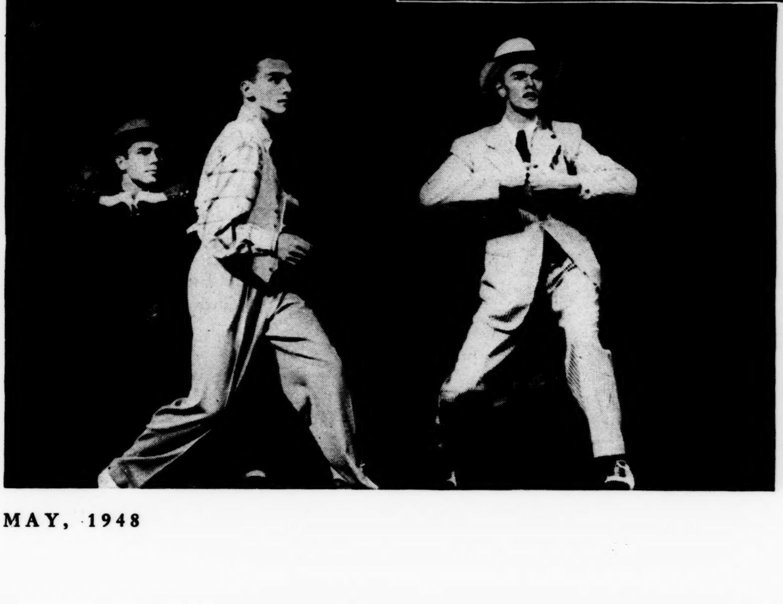
a tour of America á la Beatrice Lillie and John Gunther

all photos: **FRED FEHL**

Above: Dr. Zilmore (Eric Victor) mesmerizes Tiger Lily (Valerie Bettis) during her trial, in an effort to make her come clean about the murders, but Lily just won't stay mesmerized. Zilmore's spell has a more potent effect on the detectives in back of Lily, instead.

Right: Caller at the County Fair (Eric Victor) way up in the air about something special.

Below: Ensemble from the "Blue Grass" ballet—about equine and other affairs at Churchill Downs.



John Gunther's title for "INSIDE U.S.A." is all that is left of his book in this important new musical which has come to brighten Broadway this month. What makes this musical tour of the 48 States unforgetable is (a prejudiced opinion) the presence of the greatest comedienne in the world, BEATRICE LILLIE. To quote the first night critics: "Miss Lillie is as irresistible as ever . . . . as busy as an elf at the bottom of a garden . . . . Miss Lillie alone is worth the price of admission. . ."

But even without Beatrice Lillie, "Inside U.S.A." stands up as an important dancing spectacle. Some of the most decorative and projective dances seen on the revue stage in a decade have been arranged by **HELEN TAMIRIS**, who created the ensemble and

continued on page 49

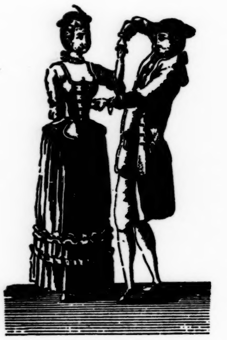
Exoticism in the Baroque Dance

by Dr. PAUL NETTL

Illustrations by courtesy of the KAMIN DANCE BOOKSHOP

IF we inspect the opera librettos of the seventeenth and eighteenth centuries we find a great number of ballets with exotic subjects. There were ballets danced by Indians, by Chinese, by Moors, Turks, Spaniards, Poles, and Muscovites. Let us not forget that the exoticism of that time began to be of general interest. Geographical discoveries were occuring frequently at that time and Europe was beginning to see racial types that it had never seen before. A Chinese appearing in the streets of Paris was looked upon with awe. Naturally the growing interest in these strange people was mirrored in art and literature.

Geographical information of the seventeenth century was comparatively incomplete. Settings of the time show that the ballet-masters made no distinction between American, Spanish, or Oriental music. Ludovico Burnacini, the great theater architect who was responsible for the staging of the world-famous opera "Il Pomo d'Oro," recognized no distinct lines between race or color. This opera, composed by Marc Antonio Cesti to celebrate the wedding of Emperor Leopold I and Princess Marguerita of Spain in 1667, was not hampered by anthropological or ethnological actuality. "America", an allegorical figure which pays homage to the imperial couple, is shown dark-skinned as a king of the Moors, the figure of the nativity. Later in the opera, "America" sings a charming melody written in the rhythm of a barcarole.



Old print, showing figure of the ALLEMANDE, a dance which had its origin in the Baroque period.

We even know how this figure was dressed and how it appeared to the audience, for we have the illustrated libretto with the drawings by Burnacini showing the scene of allegiance to the royal couple by the provinces of Austria, Germany, and Spain.

South America and the southern part of what is now the United States was a Spanish possession at that time. Some "American" costumes are recorded in Burnacini's "Maschere", a compendium of miniature costume designs. Here the male "Indian" is portrayed with a red skin and the traditional feather head dress, but the little skirt of the Baroque dancer which he is made to wear is better suited to the polished parquet of the castles at Schoenbrunn or to Luxemburg than it is to the forests primeval. His female partner is, strangely enough, shown as a white girl, who, judging from her complexion and the shape of her skull, might easily be taken for an immigrant from old Europe.

*

Many European peoples contributed to the Baroque dance forms as represented in the suite. Germany gave the *Allemande*, France the *Courante*, England the *Jig* and *Hornpipe*, and Spain, the *Sarabande*. It is strange that Italy, the most musical country of the seventeenth and eighteenth centuries, did not contribute to the suite on such a large scale as those countries previously mentioned. Among the four main dances of the suite no Italian dance is found, but the Italians furnished folk dances which were considered "exotic" at that time.

We refer to the Forlana, a folk dance of the region controlled by Venice, a wild wooing dance in 6/8 time. Two or three couples approached, then separated from each other, touched hands and feet, beat about with their arms and turned in lively rhythms. When Casanova visited Constantinople in 1744, he participated in the performance of such a pantomime. The name of the dance refers to Friulia, a Slavic section of the Venetian state. As Tuerk says in his "Klavierschule", 1789: "The dance was very often performed by the men in the streets of Venice." This was its purpose in "Campra's Fêtes Venetiennes" in 1710, where he used it to close a Venetian ball *scene*. There are many Forlanas, but the most famous is Bach's Forlana in the C-Major suite for orchestra. We should not forget that sweeping Forlana of the fourth concert by François Couperin with all the characteristics of that Ballo Veneziano.

When speaking of the "exotic" Italian folk dances of that time, the Polesana should not be omitted. The word refers to the town of Pola in Istria. This peninsula was inhabited by Slovenes. The melody and rhythm was similar to that of the Forlana and in the famous Gregorio Lambranzi's "New and Curious School of Theatrical Dancing", published in 1716 in Nurnburg, a Polesana is shown to which a Venetian gondolier performs his comic dance. The plate shows the dancer in pantaloons, stockings, and a helmet. A woman is observing him from a palace casement, and in the background we see the Piazzetta of Venice. Obviously the lower classes of Venice, particularly the gondolieri, were frequently of *Slavic origin.* If so, we have in the Forlana and the Polesana early Yugoslav dances.

There is another strange Italian dance of the Baroque which comes from Bergamo, in upper Italy. This dance is also known to Shakespeare, who has Bottom, in *A Midsummer Night's Dream,* dance a Bergamask. The playwright chooses this dance because the men of Bergamo had the reputation for being clumsy and rude. The town was the home of Arlecchino, the lively comic character of the Italian comedy. To a melody of duple meter, the gentlemen and his partner parade in a circle, make a turn while dancing, and parade again.

I have tried to trace the musical development of this dance form. The melody is based on a short motif from which the Bergamask gradually developed. The melody became so popular that it migrated to Germany, where it was sung to the words, "Kraut and Rueben haben mich vertrieben. . ."

("Sour kraut and turnips
Were too much for me!
If mother had cooked *meat*
Still at home I'd be!")

Bach made use of the Bergamask in the Quodllibet (medley) of his famous Goldberg Variations when he coupled the dance tune with another very popular German folk song, "Ich bin so lang bei dir nit g'west". Thus he refers to the annual gatherings of the Bach family, where everyone joined the simultaneously artful and humorous celebration.

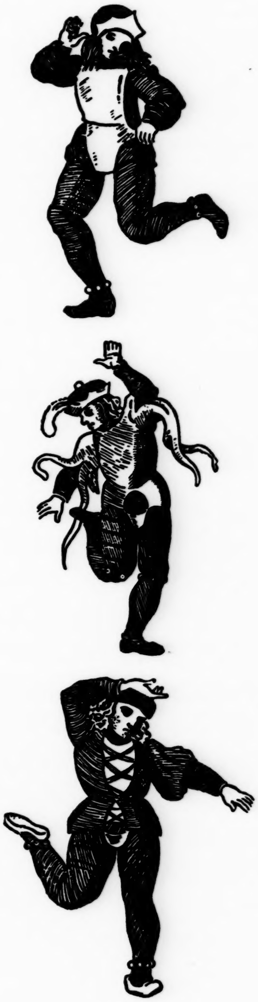
Besides the Bergamask, the Trezza was used. It also is presumably of Venetian origin. It seems likely that the word itself is a dialectic form of "Treccia", which refers to a braid consisting of three parts.

Perhaps it has some connection with a Tresca, that old round dance executed by a long chain of dancers, mentioned by Adam De la Hale and which is still alive under the name "Trescone" or "Ntrezzata", as an Italian folk dance. It appears exclusively in South German and Viennese manuscripts and some examples of it are expressly called "Viennese". Strangely enough, some of these dance tunes are in a minor key and have sharp dotted rhythms. In this respect the question should be raised as to whether it came from the south-east, namely Yugoslavia.

*

Whereas Venice was a central point for eastern influence, Naples was its counterpart for the Mediterranean area and particularly from Africa.

Naples produced the Tarantella. Since the seventeenth century this dance has been mentioned in connection with Tarantism, a kind of dance frenzy, like that of St. Vitus. It was believed that the cause of this disease was the bite of the Apulian spider, but both dance and insect derived their names from the town of Taranto, in Sicily. There are a number of vivid descriptions of the dance, among them a wonderful account of Goethe and another by the German poet Rainier Maria Rilke. All agree that it is an "endless, continuous dance", like the Forlana, or the dances of the Orient. There is a possibility that this dance has an Oriental origin.



3 figures of an old MORRIS dance. These movements have much in common with the Moresche, popular in Southern Europe, a dance form which traveled as far afield as England and Scotland.

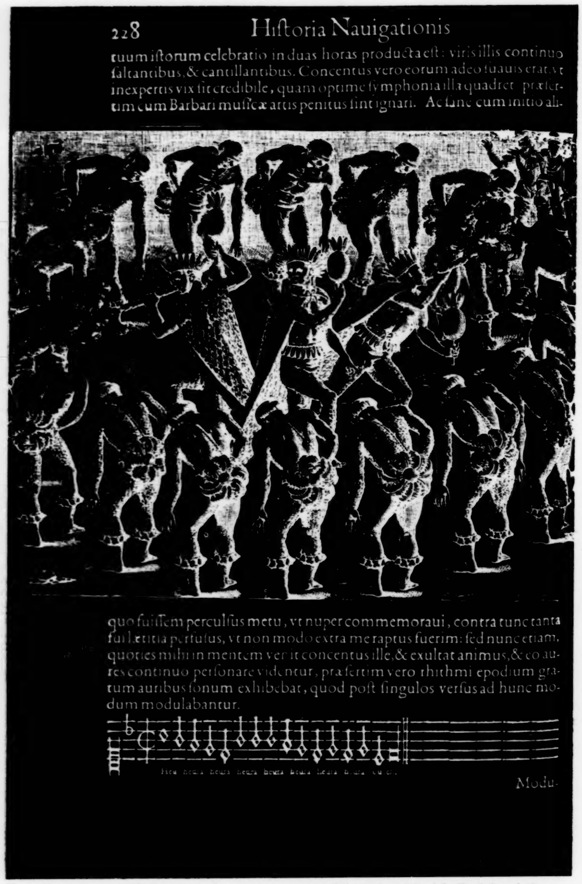
Orlando di Lasso, the famous Renaissance composer, saw in Naples performances of Moorish dances, and was so impressed by them that he composed a number of madrigals which he called "Moresche".

Negroes and Moors had been a definite part of the population of Naples, by which they were later assimilated. Since the days of Spanish rule in the city, or perhaps from the time of the rule of the Arabs in Sicily, the dark population played a certain role. The Negro setting is described in numerous Moresche, which appear in madrigals. This is true of "Villotte Napoletane" (1560), the inspiration for di Lasso's little masterpiece.

Our question is, "What is a Morescha?". It was originally a dance of the Negroes or Moors and the pantomime of one or more persons in blackface. Then, quite generally, a masquerade or pantomime, and in particular, a play or song sketch, in which Negroes or Moors took part. In the seventeenth century any sort of masquerade was called "Morescha" because the guise of the black man was the most important and popular, a phenomenon which points on the one hand to the significance of the black race for the sensual life of the whites and on the other to the ancient habit of all Europeans of painting the face black on certain occasions of cult ritualism.

Everywhere, and *not only in Europe,* the mask of the black man occupies a particular place. It was present in the dances of fertility or derivations thereof and even in antiquity and among the savages we find the figure of the black man. In ancient days it was the "phallophoros", covered with soot in accordance with Greek cultic symbolism. The black man was taboo everywhere in the world, and from time immemorial, children have been frightened by him. That is why the devil is pictured as black and why the chimney sweep has played such a large part in the superstition of people. There are many mentionings of Moresche (Moriskentanz) and "der Schwarze Knabe" (the Black boy). Rabelais, in his "Gargantua" also mentioned the dance.

The symbolism of death often uses, whether for death, itself, or for its messengers, a dark figure so well known through dreams and fairy tales. We remember that Mozart felt himself threatened by the appearance of the mysterious black man who ordered the requiem mass for Count Walsegg. Primitive Negro and Moorish dances seem to have played a prominent part in the folk lore of European people. But the true psychological facts were later rationalized by musicologists who professed that the Morescha represented the traditional battle between Christianity and



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tuum iſtorum celebratio in duas horas producta eſt: viris illis continuo ſaltantibus, & cantillantibus. Concentus vero eorum adeo ſuauis erat, vt inexpertis vix ſit credibile, quam optime ſymphonia illa quadret præſertim cum Barbari muſicæ artis penitus ſint ignari. Ac ſane cum initio ali-quo fuiſſem perculſus metu, vt nuper commemoraui, contra tunc tanta fui lætitia perfuſus, vt non modo extra me raptus fuerim: ſed nunc etiam, quoties mihi in mentem venit concentus ille, & exultat animus, & eo aures continuo perſonare videntur, præſertim vero rhithmi epodium gratum auribus ſonum exhibebat, quod poſt ſingulos verſus ad hunc modum modulabantur.

Modu-

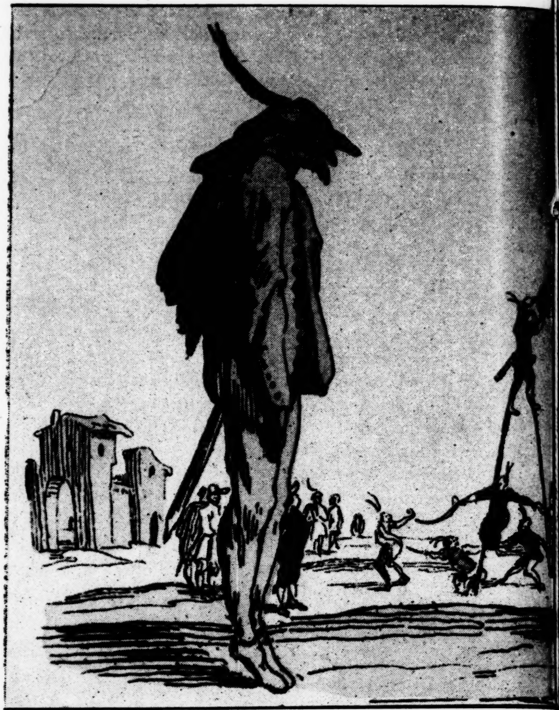
Facsimile page from a volume preserved by the N. Y. Public Library. The description of a trip to America in the early 17th century. The illustration shows recording of the music used, which strangely resembles the melodic characteristics of the old Chaconne.

Mohammedanism. It is not surprising that, in the descriptions of the Moresche, bells and castenets play a prominent part. The sharp dotted rhythm is a feature of the Moresche.

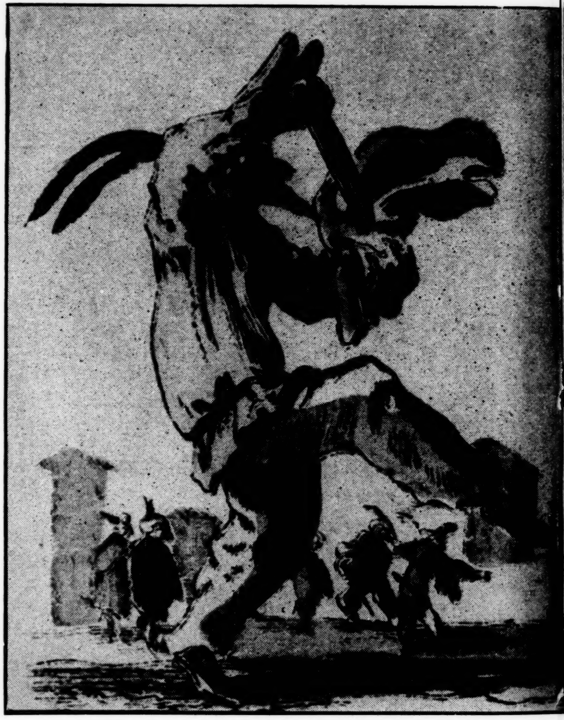
Arbeau, the French theoritician of the dance, in his *Orchesographie* (1587) says of the Moresche: "In my youth I had an opportunity to see how often in good society, after supper was over, a youth with blackened face and a white or yellow taffeta ribbon over his forehead, bells on his ankles, perform the Morescha."

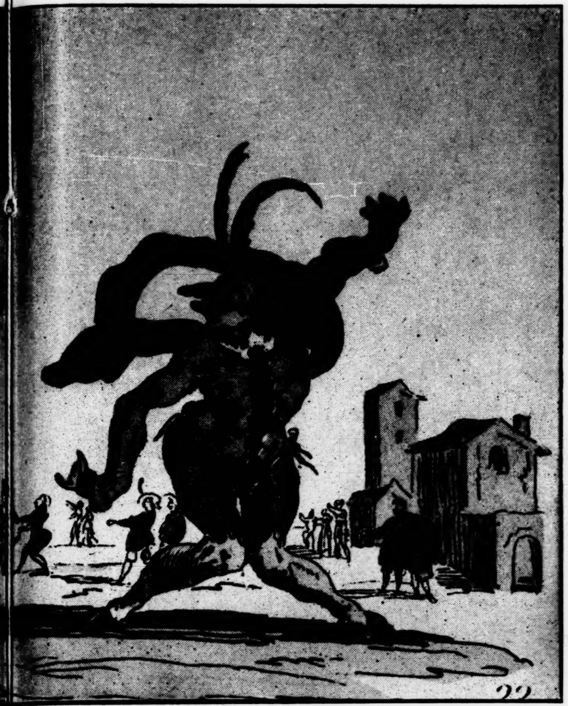
"Formerly," continues Arbeau, "One stamped one's foot in addition. Since this was rather difficult for the dancers, they substituted a tapping of the heels but kept their toes firmly on the floor." I believe this description reminds us very much of the Negro tap-dancing in our own country and certainly the bells mentioned by Arbeau resemble the rattle of the African Negroes.

At all festivities, especially at coronations and at the famous peasant weddings in the seventeenth century, Moresche were danced. Since the days of Edward III, the Morris dances have been part of the merriment of May Day in England. This is also a dance of fertility and must be related to the Morescha. There is one definite proof of this fact: namely *that music of the Morescha of Arbeau is played note for note in England to this very day as a Morris.* The relationship between the English Morris and the Morescha is also proved by the fact that certain

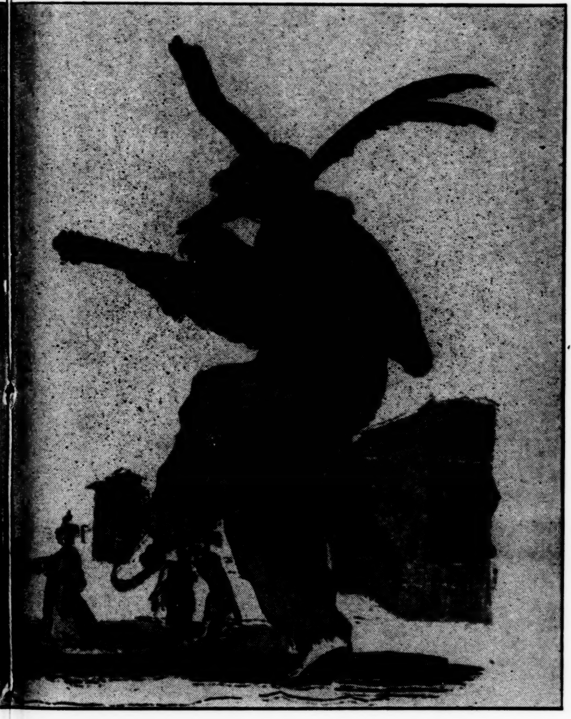


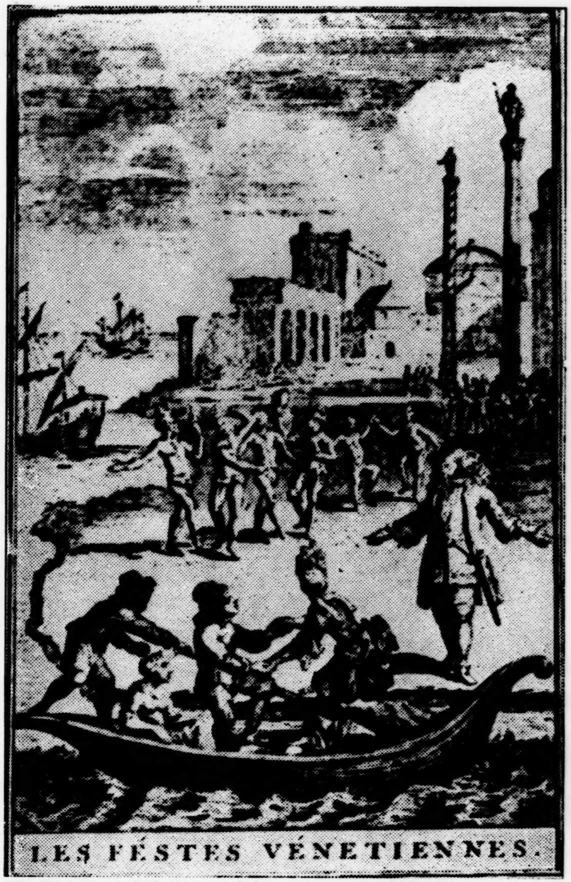
The Baroque, which can be described as a state of mind, as well as a period, was the decay of the Renaissance. In Commedia dell'arte it found great expression, as these figures above and below will show. A terrible Turk





named Cucurucu, others like Scaramouche and Pantaloon played their eternal dramas of conflict on the commedia dell'arte stage, and have influenced mime and dance even to our own day.




LES FESTES VENETIENNES.

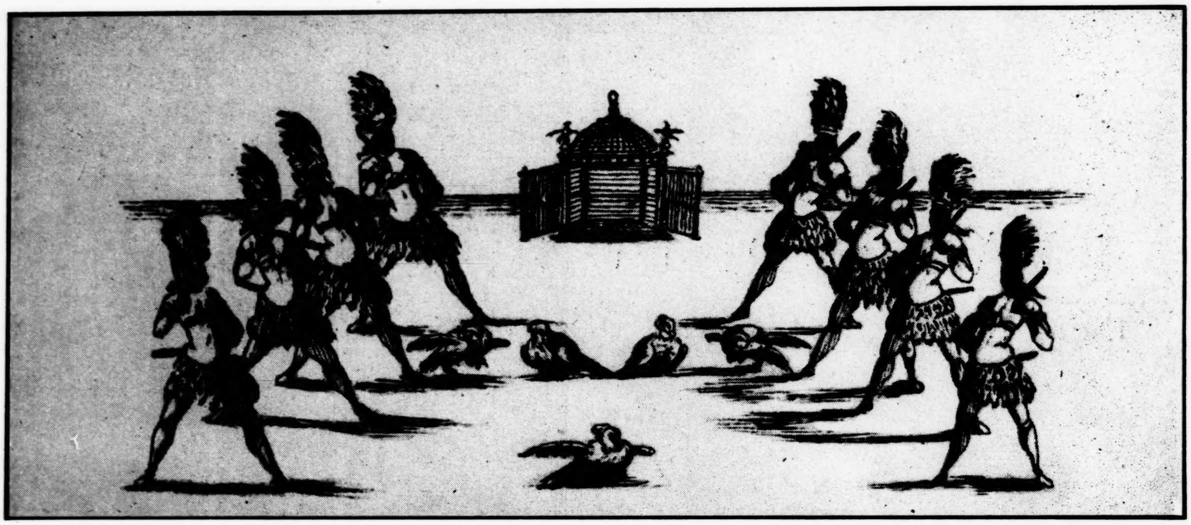
The Furlana, a folk dance of the region around Venice, was a wild, wooing dance, very often performed by men in the streets of Venice. The illustration is a scene from Campra's "Fetes Venetiennes", circa 1710.

elements of the English dance are to be found in the Spanish church dance of Toledo and Seville. As we know, the old Moorish customs long prevailed in Spain. Sachs, in his *World History of the Dance*, has pointed out the fact that the choir boys in Spain, like the English Morris dancers and Morescha dancers of the rest of Europe, wear bells. They also often dress as girls and like the Morris dancers, appear in groups of six.

In the Morris dance the hobby-horse plays an important part. The horse is an old symbol of fertility and is often found in such rituals of peoples of Europe and Asia. As one example I should like to mention the German "Schimmelreiter" (white horse rider) who, in the spring, rides over the fields, an activity which is supposed to enrich the fertility. The actual Moresche, as already mentioned, has two beats, and is characteristicly sharply accented in eighths over short periods.

•

Let us speak again of the other entrance ways of Europe, of which one of the most important is Spain. This country contributed the Sarabande to the international suite of the Baroque. This dance, originally a wild and fast one, gradually became slow in the courts of the seventeenth century and expressed around 1700 the dignity of the Spaniards and their Grandezza. The name is definitely Persian, as the etymologist Diez derives the



word from that language, in which "serbend" is a kind of song. But there are scholars who doubt that the dance came from the Orient because some seventeenth century writers consider the Sarabande and the Chaconne to be the same, and give New Spain (Yucatan) as the country of their origin.

As we saw in the Forlana and the Tarantella, exotic dances of that time were characterized by repetition of short motifs. The same is true of the original Sarabande, which is characterized by a short motif with a definite rhythm. The emphasis lies on the second beat, suggesting an effect of syncopation. Likewise, the Chaconne, the Passacaglia and the Folia, all of them Spanish dances, have short *ostinato* motifs repeated again and again. *Are they dances of Arabian origin?* In a poem Simon Agudo wrote for the wedding of Phillip III (1599), much is made of wanting to go to Tampico, Mexico, to dance the Chaconne. The famous Spanish poet, Lope de Vega (1618) said that the dance had come from India (America) to Seville:

"De las Indias a' Sevilla
La Venida por la posta. . ."

and this indicates that its origin was in the sailor dives of Seville, at that time the port of entry for the lively, if not always respectable element from America

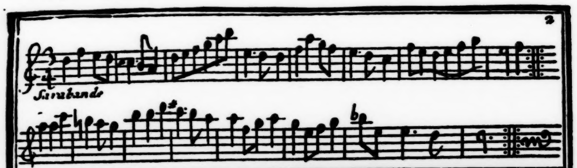
The original form of the Chaconne melody seems to have been a descending tetrachord which was repeated on the guitar thousands and thousands of times. As the folk song "O guardame las vacas" it became very popular.

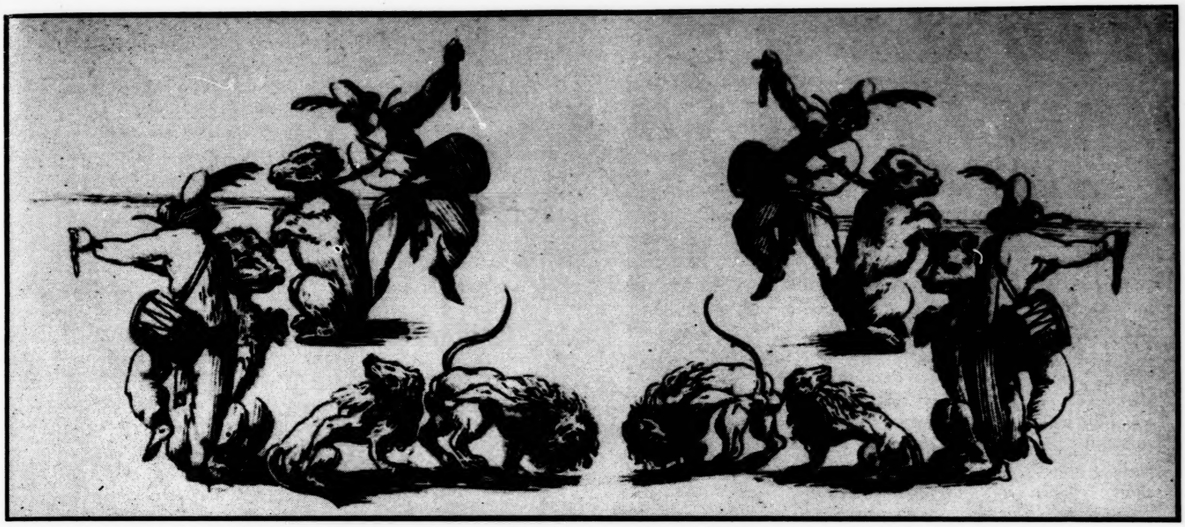
The Folia, frequently called "Folies d' Espagne" has a short melody in Sarabande rhythm which is continuously repeated. The most famous example is that Folia by Corelli, but we find it not only in Bach's *Peasant Cantata*, in Gay's-Pepusch's *Beggars Opera*, but also in Cherubini's overture to the *Portugese Inn* and in Liszt's *Spanish Rhapsody*. If we travel through south Spain we still may hear guitarists play the old Chaconne "O guardame las vaca" and the Spanish Folia.

To the exotic dances coming via Spain must be added the Canario. It was imported from the Canary Islands in the sixteenth century. We find this dance in Caroso's *Ballarino* (Venice, 1601). It was the dance of a coy maiden. "A young man chooses a lady and dances with her to the end of the hall. Then he leaves her and dances backward and forward. The lady performs similarly." (*Arbeau*) The movements are gay and lively, exotic and bizarre, accompanied by hops and clicking of heels as in the Bavarian dance Schuhplattler. This heel and toe marking is at

Opera libretti of the 17th century were partial to the use of exotic subjects, such as the American Indian. Above in a design of Valerio Spada, we find an entree from the first Italian opera ever given at the Paris Opera, "La Finta Pazza" (Feigned Madness)

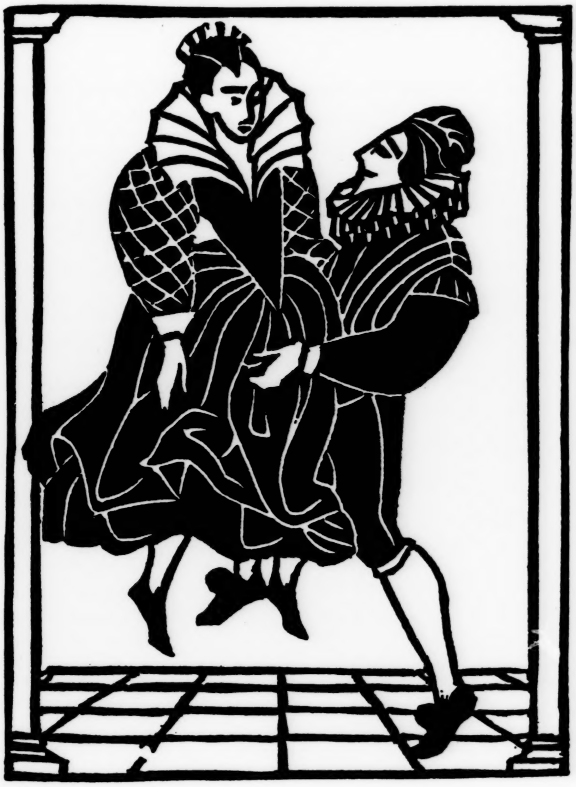
The Sarabande, a dance of the Baroque, began as a wild, fast dance, eventually evolved into the slow, stately Court dance of the 17th century in Spain.


2
Sarabande
Dieſer Tantz fänget ſich mit
einer Coupe an. worauf die pas Tombes
Siſon & Bouré; folgen. das übrige von die-
ſer Sarabande. mag ein jeder
nach ſeinen belieben
machen



with choreography by Giovanni Balbi. The American Indian and other exotic subjects had a profound influence on the content of the opera ballet of the Baroque. **Above right:** Animal trainers and bears and lions from the same "Finta Pazza".

An old print entitled "Queen Elizabeth dancing Lavolta with the Earl of Leicester". Lavolta is curiously depicted herein. Strange as it looks, it is the probable ancestor of the waltz.



present found in the dances of the Slavic peoples and, of course, in the dance of the Negro. From Spain the Canario came to England and fused there with the jig, becoming part of the country dances with their whirling, dizzy 6/8.

In a volume preserved by the Public Library in New York a copy of the description of a trip to America is published by the German engraver and publisher Merian in Frankfurt (1634) entitled "Historia Americae . . . pars tertia". Here I found references to the native dances of the Carribean section. The etching shows us an Indian dance. What interests us most is the music which peculiarly enough displays that melodic characteristic which the early Spanish Chaconnes possess, the descending quarto. Is it then going too far to imagine that there is some connection between the music of the Chaconne and this old Indian dance? Anyway, we see in one of these prints a circular dance of the savages. In the midst of the group appear two pipers and a "singer"—all with gourds in their hands. The writer was evidently impressed by the music.

Another interesting etching was supposedly done after an oil painting from the French work, "Sutte de l'Histoire des choses plus memorables advenues en Maragnon des annees 1613 et 1614 II", the author of which is Yves d'Evrens, pere, to be found in the New York Public Library. "Before his most Christian King Louis XIII", at that time only twelve years old, the savages of the island of Maragnon performed a native dance. Characteristic are the gourds used to accentuate rhythm. Unfortunately this music has not been preserved, but we understand that the King was later delighted to have exotic and American ballets performed. The contribution of America to the Baroque dance and to the development of dance music thus seems to be more ancient than has been assumed. Which brings us to the question discussed in the beginning of this article, namely the possible influence of American folk lore on the Baroque ballet.

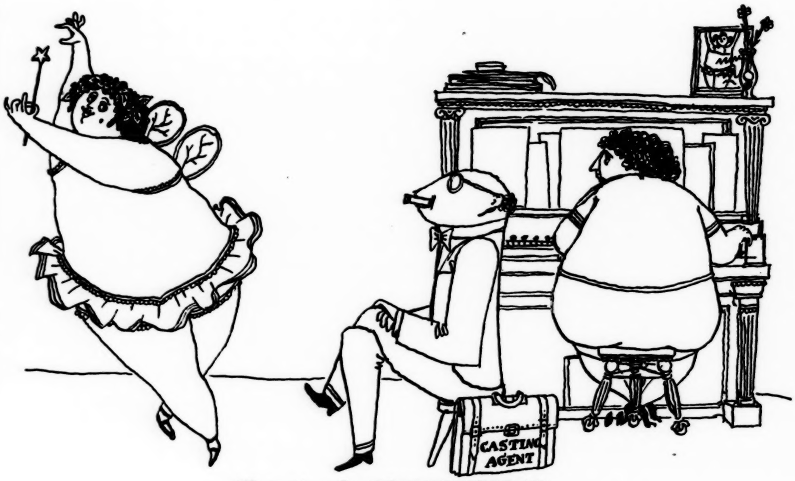
Certainly exotic dances are no invention of our time. They played an important part in the history of dance and music as early as the sixteenth and seventeenth centuries. We can see that the exotic South American and Negro dances have had a tremendous influence upon both modern dance and upon music. We also see in the Renaissance and Baroque epochs that those exotic dances coming from the outskirts of Europe enlivened generations of dances and musicians, having an effect that, although unrecognized by many people today, has made deep impressions in the folk ways of present-day society.

MIDNIGHT BALLERINAS

by EILEEN O'CONNOR

This is the fourth and last installment in a series of articles on the advantages to the young ballet dancer of employment in the cabaret field. Miss O'Connor has pointed the way to the obvious outlet for talent where no openings appear in the large ballet companies or where employment in musical comedy may be limited. This closing chapter concerns the business problems which beset every youngster.

We sincerely hope the young reader has enjoyed this series and that they have profited by the suggestions made. If the road has been made easier for even one young dancer, Miss O'Connor is happy and grateful to have had the opportunity to help.



Illustrations by GEORGE VERDAK

chapter four

"there's no business like show business"

NO TRUER WORDS were ever put to music, and well may the young aspirant to theatrical fame take heed of Mr. Berlin's wise advice.

Several centuries before Mr. Berlin made this keen observation, someone remarked "It isn't WHAT you know, it's WHO you know." (Grammarians will argue in favor of "WHOM", but otherwise the statement is generally accepted). Mind you, this prophet, whose name history did not bother to record, was not confining his remarks to "show business". For the identical pitfalls, the good and the bad, the same dangers face every human being seeking a fortune in this civilized world, and "show business" is no worse than any other business.

If I had a young daughter who, because of enthusiastic ambition to display her talents, or because of financial necessity, sought employment in our modern business world, I believe I would worry more about her chances of remaining unhurt and unhardened than if she were a theatrical trouper. Many an office boss is more of a menace than the talent-scouts of questionable reputaion, who send beautiful young things to Hollywood and fame. But affairs theatrical get so much disproportionate space on the front pages of tabloids throughout the world, that its faults are magnified as much as office scandals are never publicized at all.

It is quite true that you must know the right people. First you must have the merchandise to sell, as in any business, and then you must have the means through which to sell. Our whole economy depends on the "middle man", and he who tries to be smart by evading the interests of the "middle man" soon finds himself without a market—no matter how worthy his product, nor how much in demand it may be.

In show business, the "middle man" is the agent, the ten-percenter, the fellow who can do more to push a star to the top than can any producer, author, song-writer, talent-scout, or bank president.

Today, in America, every leading place of entertainment, every hotel, night club, theatre, or arena, is booked by a particular agency, and the only sensible way to approach a career is to realize that one must satisfy the bookers. Large agencies, such as the William Morris office, Music Corporation of America, and General Amusement Corporation, are made up of a number of agents, each specializing in a different branch of the business; their success depends in turn on the contacts they have made, the people they know, and does not necessarily stem from any great knowledge of music, drama, or ballet. Their opinions may not reflect the public's taste, their criticism may not be justified in the realm of good theatre, but whether we like it or not, we must accept their verdict and artists must please them in order to be booked. Until an artist has proved his or her worth with audiences all over the country the first concern must be to please the agent. Even AFTER audiences have voiced their approval the artist should remember that the agent can not only "make" an act, he can also "break" an act.

Look closely at the career of any star. In the background you will always find the personal manager or agent who took enough interest to book the act into the best "showcase".

This term is used to denote a booking, whether theatre or club, that will benefit the act, not from the monetary standpoint, but in being seen to advantage. Thus, an agent might book an act into a certain little cabaret at low salary in order to bring important producers to see the show; or, he might book an act into a very prominent hotel at a low figure to add to the act's prestige; or he might book the act into a small part in a legitimate show in order to give Broadway producers the chance to see a new talent.

Such bookings are less profitable to the agent as well as to the artist, but they may pave the way to far better engagements in the future. In any event, the artist should have faith and trust in the agent to do the best he can to promote the act. If the artist has not that faith, it is time to change agents.

So, the first thing for you to do, assuming that you have profited by the lessons learned from the three preceding installments in this series, is to find yourself a good agent. Don't try to crash the gates of the prominent New York agencies immediately. Go to an individual reputable agent and ask him to see your work in a rehearsal hall. Have your music, musician (previously rehearsed), costumes, and dances (perfected), ready to show, and he will have a more favorable opinion of you than if you expect a contract with nothing to show. Don't expect him to book you at a glamorous salary immediately—be glad if he suggests sending you to a small place out of town until you feel more sure of yourself, your act, and your audience reaction.

Incidentally, at this time you may be asking, "How am I to know a reputable agent from the others?"

In the theatrical profession there are now several unions, each handling the artists in different fields: ACTORS' EQUITY covers all the legitimate productions; AGVA (American Guild of Variety Artists) covers all the night clubs and hotels that have floor shows; AGMA (American Guild of Musical Artists) covers the concert field. Each of them has a list of approved and reliable agents, specializing in the particular field of entertainment. It is advisable to seek employment only in places that are covered by one of these unions, inasmuch as they afford you a measure of protection with respect to your salary, working hours, and conditions. You will find that all the reliable employers belong to one category or the other and there is hardly a job you could find that would not require you to join a union.

By the way, you do not have to belong to any of these unions, nor do you have to pay them for the service of giving you a list of agents; the unions do not step in to get your signature or your dues until you are working and earning a salary. I have always found AGVA particularly helpful, and their representatives in different cities where I had short engagements were more than cooperative in trying to make things agreeable for me—finding hotel accommodations, booking rail or air passage, etc.

If you succeed in impressing an agent favorably he will undertake to find you an immediate booking. If he asks you to sign a lengthy "personal management" contract, steer clear. Be on guard against signing any and all papers that obligate you for long periods of time, or that give anyone exclusive rights to your earnings, at least until you are thoroughly convinced of the integrity of that person. Ambitious youngsters seldom realize how important their early years are to a career. A greedy "middle man" can not only eat up profits that should be going into lessons, new costumes, and new variations, but he can hold the artist back by demanding his exclusive right to book the act.

A fair agent will try to push the act ahead, even if it means booking into places where he must work through another agency. In such cases the act may pay 10% commission and each agent will take 5%; or the act may pay 15%, of which the agent controlling the show will take 10% and the act's personal representative will take 5%. Larger commissions than these are not authorized by the unions but it is often desirable to pay a personal manager more than that in order to gain his interest if the association is to be a permanent one.

The large agencies have under contract not only scores of acts but they also have contracts with cabarets, theatres, and hotels. Under such terms they agree to furnish the music, stars, specialty acts, and often the director of the show and a line of chorus girls as well. They plan and provide shows for most of the out-of-town places that cannot send representatives to book acts individually, as well as maintain budget-planned productions for hotels throughout the country. Consequently, an artist seeking employment in a hotel that has a contract with a particular agency must be booked through that office, even though a personal manager or a personal friend may be responsible for arranging the deal.

The newcomer may automatically arrive at the conclusion that the smart thing to do is to try to sign exclusively with a big agency which supplies shows for a lot of good employers. Logically, that should be true. In fact, however, it is quite detrimental to a young artist. First, the large agencies have so many little people under contract that they can't possibly keep them all working every week—even every second week. And second, they are necessarily more interested in the booking of "name" stars or bands, so that the small acts find themselves unemployed far oftener than if they relied on a personal manager. When you are an important act is time enough to consider signing your career to a large agency contract. Then you can rightfully demand certain conditions, certain minimums of salary and bookings annually, publicity rights, etc., but to a newcomer my best advice is: Search for a good individual personal manager; you may have to work through several agents before you find one sufficiently interested in your career to deserve your confidence; when you do find the right manager, leave the bookings up to him, rely on him to get the best results for you, and ask his advice on difficulties that arise during any engagement. **Then devote your energies to perfecting your work, improving your professional style, and adding new touches to your dances.**

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***BALLET** from its birth in the Italian Renaissance to the contemporary scene*

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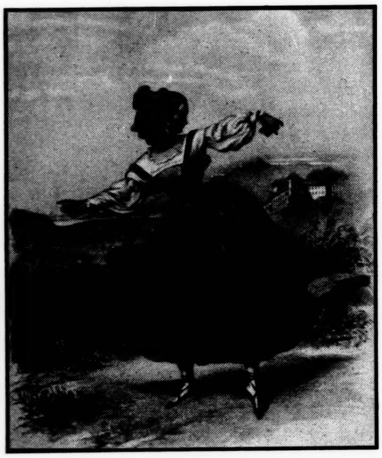
Chapter Eight

THE DEVELOPMENT OF BALLET—1800-1840

Illustrations by courtesy of the KAMIN DANCE BOOKSHOP

AT THE BEGINNING of the nineteenth century, Paris was still isolated from the rest of Europe by the after effects of the Revolution and in this condition she remained until the Restoration of the Monarchy in 1815.



Fanny Elssler dancing the Cachucha in London, 1844.

For this reason the chief interests of the world of ballet lay temporarily in Vienna, Milan and St. Petersburg. In Vienna, and later in Milan, Vigano was developing his Symphonic Ballets, which, though they contained more miming than dancing, were remarkable for the individual movements arranged for each member of the Corps de Ballet.

Meanwhile in St. Petersburg, Didelot, arriving in 1801, was perfecting his flying ballets and training his dancers so thoroughly that Auguste Bournonville after a visit to St. Petersburg declared the Imperial Ballet in that city to be the best in the world. Didelot was already an experienced dancer, teacher and choreographer before he went to Russia, his best known ballet "Zephir et Flore" having been produced in London in 1796. In this ballet he made use of single flying dancers for the first time, but in Russia he began to employ them in groups with great success. His ideas did not stop there—in "Cupid & Psyche" he arranged an entrance for Venus in a chariot drawn by flying doves. Each of the fifty doves wore a little elastic belt with a thin wire attached to it, the other ends being fastened to the chariot. The doves flew over the stage and seemed to be drawing the chariot after them.

Didelot much wished to produce his ballets in Paris so in 1811 he left St. Petersburg on his way to France but luck was not with him. First he was shipwrecked, losing his music and his choreographic notes; then he discovered that special scenery had to be made to conceal the wires supporting his flying dancers and for this *he* had to pay. At last after four years the ballet was produced and had an immediate success. King Louis XVIII rewarded the choreographer with a present of two thousand francs but as this did not cover the cost of the scenery Didelot decided to return to Russia as quickly as possible. He remained there until his death in 1837, producing many new ballets including one based on Pushkin's famous poem "Prisoner of the Caucausas".

In 1831 in Paris, ballet began to be influenced by what is known as the "Romantic Movement".

Romantic ideas first showed themselves in literature during the latter part of the eighteenth century when several novels appeared which told fantastic stories and described mysterious happenings. The writing of Goethe, Scott, Byron and others carried this trend on into the nineteenth century. Painters and musicians followed suit as did Drama and Opera and, as the result of the opera "Robert le Diable", Ballet also became "romantic". From this it will easily be understood that the term "Romantic Ballet" refers to the subject of the ballet, its treatment and presentation and not to any particular style of dancing; for whereas Ballet up till this time had been a sparkling entertainment presented in lavish and grandiose settings, it now became something of a moonlit and mysterious poem, the same difference which can be seen today if we compare the brilliance of "Aurora's Wedding" with the twilight pathos of "Lac des Cygnes".

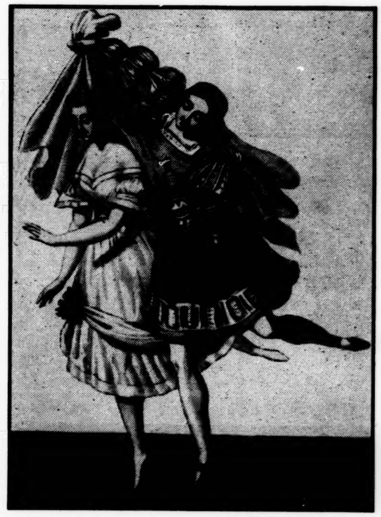
But the Romantic Ballet was not of one style only, for in addition to the supernatural stories of "La Sylphide" and "Giselle", there were the mysterious and dramatic ballets "Esmeralda", "Corsair" and "La Tarantulle".

Both costume and dancing advanced greatly during the years 1800-1825. Costumes gradually changed from the transparent, highwaisted dresses of "First Empire" fashion to the tight bodice with full semi-transparent skirts worn by Marie Taglioni in 1832, while during that same period a dancer, no one knows whom, first got on to the tips of her toes.

Two great dancers, Marie Taglioni and Franzisca, or Fanny Elssler added lustre to the advent of the Romantic era. Each was preeminent in her own type of ballet but each wished to outdo her rival in the style to which she was *not* so well suited.

Marie Taglioni was the elder, having been born in Sweden in 1804, of an Italian father and a Swedish mother. Fillipo Taglioni, her father, came of a family of Milanese dancers but was trained in Paris and made his debut at the Opera. At the time of Marie's birth he was Maitre de Ballet in Stockholm. He trained his daughter himself in her early years but later took her to Paris to the studio of a famous teacher named Coulon. After some time he removed her again and finished her training himself. Taglioni trained and disciplined his daughter so severely both before and after her debut that it is said that after her lesson she could be undressed, washed and re-dressed without realizing what had happened to her. She made her debut in 1822 in Vienna in a ballet especially arranged for her by her father, "Reception d'une Jeune Nymphe a la Cour de Terpsichore".

Fanny Elssler was born near Vienna in 1810 on the estate of Prince Esterhazy where her father held the position of music copyist and valet to the composer Hayden, at that time director of the Prince's private orchestra. Fanny showed an early liking for dancing and at the age of seven was sent to Vienna to study with the French Maitre de Ballet, Aumer, who trained her in the strict French classical tradition. Seven years later an Italian Maitre de Ballet then in Vienna, saw and engaged her for a tour of Italy with his company. Here she remained for the next five years learning character dancing and acquiring that force and brilliance for which the Italians were especially renowned.



Maria Taglioni dancing "La Figlia del Danubio", the ballet of Phillip Taglioni, with Mazilier in Paris, 1832.

From Italy Fanny went to Berlin with her sister, Theresa, who was also a dancer and from thence to Vienna, again to Berlin all without much success until in London in 1834, she was seen by the Director of the Paris Opera who engaged her for the ensuing season.

Meanwhile Marie Taglioni, who had made two not very successful appearances, was engaged for the Opera in 1825. She did not attract special notice until the production of the opera "Robert le Diable" in 1831. Here as the leader of a troup of ghostly nuns summoned by magic from their graves, Marie Taglioni clad in white, gliding "sur les pointes" across the stage proved a sensation. The leading tenor, Charles Nourit, was so impressed by her ethereal appearance that he set to work to turn the novel "Trilby" by

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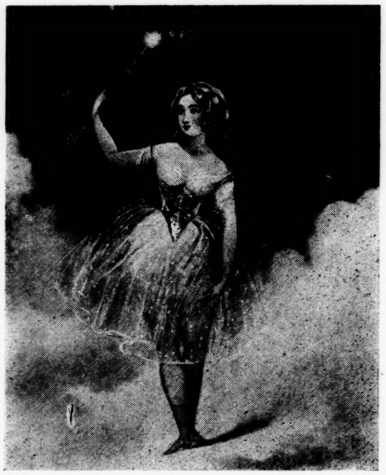
Nodier into a ballet which when completed he offered to Fillipo Taglioni as suitable for his daughter. Taglioni approved of the suggestion and devised his choreography to the music of Schneitzhoefer and thus in 1832, with the help of the designer Ceceri was born "La Sylphide", the first Romantic Ballet and Marie Taglioni's greatest role.

In this ballet "les pointes" and flying wires were employed by the supernatural beings only thus differentiating the aerial Sylphides from the *terre a terre* village folk, which must have greatly aided the illusion.

"La Sylphide" was followed by other ballets of the same type including "Nathalie" and "La Fille du Danube" until in 1837 Marie Taglioni left Paris to try her fortune in St. Petersburg.

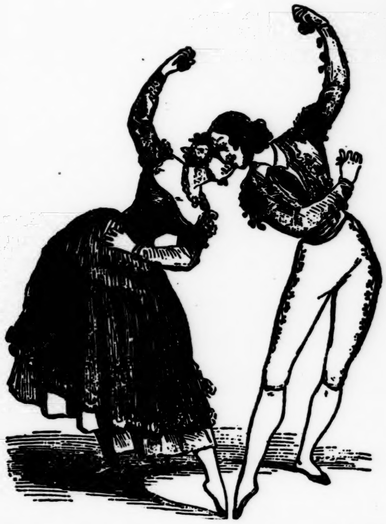
Elssler's debut at the Opera in 1834 in "La Tempete" was a moderate success and Taglioni, watching from a box, had no need to be unduly alarmed, but two years later with the production of "Le Diable Boiteux" the situation was completely changed.

This ballet in which she danced her famous Cachucha was destined to be to Elssler what "La Sylphide" was to Taglioni and the rivalry began. Two new ballets, "Brisillia" and "La Fille du Danube" were produced for Taglioni, and "La Chatte Metamorphoses en Femme" and "La Voliere" for Elssler, then in 1837 Taglioni left for Russia and Elssler reigned alone.



One of a series of lithographs of the 1840's entitled "PET OF THE BALLET". This robust damsel is a far cry from the wan, wraithlike dancer of the Romantic period; she is probably a reflection of the popular tastes of the time in the music hall.

The Director of the Opera had the unfortunate idea of presenting Elssler in Taglioni's more famous roles, "La Sylphide" and "La Fille du Danube" in neither of which was she particularly successful and which occasioned such a tumult that the experiment was not repeated.


From a lithograph (circa 1832) showing Carlotta Grisi and partner dancing a Bolero.

In St. Petersburg Taglioni in return appeared in a ballet "La Gitane" in which she played the castanets in immitation of the cachucha. The Opera then put on "La Gipsy" for Elssler who won fresh laurels with her "Cracovienne" after which she left on a tour of the United States lasting two years. Her success was such that during her stay in Washington, Congress decided not to meet on the nights when she was dancing, and the Negroes on the Mississippi steam boats composed a chant in her honor. Unfortunately she outstayed her period of leave from the Opera and was never able to dance there again.

Taglioni's success in Russia was equally fantastic, a group of balletomanes going so far as to cut up, boil and *eat* one of her old shoes! When she returned to Paris in "La Sylphide" in 1841 she had if possible more success than ever before.

Somewhere about this time London witnessed the strange spectacle of Taglioni in "La Gitane" and Elssler in "La Gipsy" in different theatres at the same time and is reputed to have awarded the palm to Taglioni!

to be continued

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Now comes a little book called "Ballroom Dancing Annual", published by John Dilworth, Ltd., London, which provides a marvelously crystalized picture of English ballroom dancing—as it has been, and as it is now.

When the Editor of DANCE MAGAZINE handed us this book she said, "For review, please. . . . several paragraphs." But by the time we had finished reading it, we were convinced that our readers would be happy to know a whole lot more than that about it—just as we were—even though we do keep *au courant* with English ballroom dancing by way of the *Dancing Times.*

This is the second year the book has been published. It has 128 pages, and is divided into sections which cover just about every phase of ballroom we can imagine—and more—because English dancing as we know is highly standardized, with numerous official Championships sparking up the dance scene. We counted a list of seventy-two Championships held in various parts of the British Isles from October 1946 to September 1947 including Amateur, Professional and Old-Time, which last seems to be enjoying a great vogue.

So now, chiefly in the words of the very articulate contributors, and with an occasional comment on our part, is a first-hand presentation of English ballroom dancing.

Under the section called "Review!" A. H. Franks poses the eternally puzzling question—how to judge two diverse styles. Anyone who has ever judged a dance competition will find his comments strike an answering and sympathetic chord.

"Bob Burgess and Margaret Baker, Syd Perkin and Doris Prater have enjoyed several thrilling struggles during the season; and in the performance of these two couples we find a perfect instance of the prime difficulty of all competition judges: to reconcile and compare diverse styles. That of Burgess is smooth, flowing, almost lazy at times. Perkin has a style quite different: crisp and nervous with a most assertive attack. Those two styles, so it appears to me, are from a competitive point of view, hardly comparable. However, these couples have provided important competitions with a flavour of excitement which they would not otherwise have possessed. My own highly personal preference is for the style of Burgess and Baker, probably on the ground that having been one to waste energy in every physical pursuit I have undertaken, I admire the wonderful conservation in this particular couple."

And here, in the same section, is the inevitable gripe about dance music, which sounds a familiar ring.

"During the year the little known bands resident at the *palais des danse* have provided their usual high standard of accompaniment . . . But the famous bands, with few exceptions, seem no longer interested in what after all is the primary function of their particular *genre*, which is music for dancers.

Largely as a result of this lack of purpose their wretched 'occasional music' plumbs the lowest depths of banality and—worse—has reached a level of corruption common only to those forms of expression which have suffered from misuse and clumsy exploitation."

This amusing bit on fashions, also from Mr. Franks, marks him as a man of sound convictions, and the courage to express them.

"An aspect of competitive dancing that has shown no progress during the year is one I broach with trepidation: the ladies' costumes. Those voluminous, billowing skirts have become an inseparable part of the championships arena: doubtless they do enhance the general movement of certain figures, but I think our taste is by no means impeccable if we consider attractive the appearance of bits of whispy material fluttering in and out between the man's trousers. When simplicity and flow are achieved, then there is much to commend in our present fashion; but when trailing bits occur at all sorts of bizarre and unexpected places, we need a reassessment in design. At certain important events, professional as well as amateur, these bits and pieces made the girls look somewhat like battleships with all their pennants flying."

Wally Fryer and Violet Barnes, a couple who have achieved the distinction of winning both the STAR and the British Professional Championship for 1947, the last jointly with Wells and Sissons. (Photo: Ballroom Dancing Annual, Dilworth, London, 1948).

The chapter titled "The Leading Six" in which an analysis is made of the style of the first three couples in the British Amateur Championships and the first three couples in the British Amateur Championships and the first three in the British Professional Championship is interesting to Americans to show how highly developed is critical appraisal, as well as the idiom of ballroom criticism. Here are F. H. Alback's comments on one of the couples.

"John Wells and Renée Sissons have held the limelight in major competitions for longer than any of their contemporaries. They were amateur champions eight years, and since turning professional have won many championships, crowning their career at Blackpool this year by winning (jointly with Wally Fryer and Violet Barnes) the British Professional Championship. For many years John was a natural exponent of the erect carriage of the trunk but since turning professional he has taken the advice of his colleagues and now displays a slightly more forward stance. His footwork is good, without being brilliant. Renée makes up for what John lacks in this respect. By full and expert use of her ankles and insteps she makes her feet appear to caress the floor. In movement John has a powerful, bold flow produced by confident use of weight impetus and very strong leg action."

In a section on the 'World's Ballroom Dancing Congress' just held at Blackpool from April 25th to May 1st, Philip J. S. Richardson, Editor of the *Dancing Times*, and the leading spirit in modern English ballroom dancing from its inception, has this thought-provoking comment to make:

"It is somewhat remarkable that although of all the dances which now find favour in the ballroom, not one is of British origin. Nevertheless when modern dancing first began to take shape in the years just before, during and immediately following the first World War, it was a Committee of English teachers, the nucleus of the present Official Board, who were the first in the world to attempt to find some sort of order in the chaos which temporarily existed during the change over from the Old Style to the New. It was a small body of English teachers, the first Committee of the then newly formed Ballroom Branch of the Imperial Society who went a step further *and as a result of painstaking analysis of what the best dancers were doing* (our italics) evolved the Basic Technique which has been steadily perfected year by year ever since."

Alex Moore, one of England's ranking teachers, writing on "The Trend of Dancing in 1948" makes some revealing comments.

"Apart from the Jive, no new dance of importance has been introduced for some years, but the majority of schools in this country and abroad have no difficulty in filling their studios with newcomers to the ballroom and keen dancers who are anxious to learn new variations or to improve their style. Most teachers are wise enough to know that the best way to increase their business is to appeal to beginners, the non-dancers who will be very content if, in a few lessons, they can manage to dance a few

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simple figures comfortably, if not correctly. The bait of a 'new dance' is unnecessary. The value of ballroom dancing as a mental and physical relaxation, a pleasant social pastime and (fewer people realize this) as a competitive sport, is now sufficiently well known to provide good business for all qualified teachers.

"I suppose there are about four or five million people in this country who would say they 'dance', but the majority of these never go to a dance studio. They visit occasional club and public dances and treat dancing only as a social occasion or as a means of obtaining mental relaxation in congenial surroundings. These people are not interested in the trend of dancing. There are also several hundred thousand people who attend dance schools, clubs and public dance halls. Some of these like occasionally to add a few more simple variation to their 'repertoire', but beyond this they have little interest in the style or trend of good ballroom dancing. In fact it is to the credit of the dancing profession that our basic dances and dancing has altered so little during the past few years that anyone who learned the elementary steps of the Waltz, Foxtrot, Quickstep and Tango ten years ago need have no fears about using them in the ballroom today.

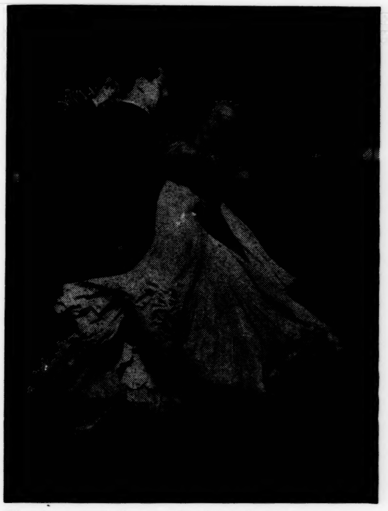
The "STAR" Professional Championship. Some of the finalists in action. Scrivener and Duggan are in the foreground. (Photo: Ballroom Dancing Annual, Dilworth, London, 1948).

"Who then are the people to be interested in the trend of dancing in 1948?

"I would estimate that there are now about one hundred thousand people who are keenly interested in ballroom dancing as a recreation and sport, a number which I feel compares favourably with the number actively interested in any other sport or pastime. These people have attended dance studios, entered for medal tests and competitions, and are also keenly interested in watching and learning from demonstrations and competitive events. To these people the style and trend of dancing has a meaning—they are the people for whom I write."

We wish it were possible to quote further from Mr. Moore's excellent piece, and from the other chapters we find we marked as we read through the "Ballroom Dancing Annual". However, with space running out, we reproduce, as a finale, a delicious bit from the chapter called "Scottish Review" by Alex Warren. We have taken the liberty of italicizing a sentence or two, which is the only comment we permit ourselves the luxury of making.

"During the War competitive dancing in Scotland received a definite set-back and major championships were abandoned. During this period, *dancing was even more popular than ever but the general standard as shown in any of the large public ballrooms was at a very low ebb.* This was probably due to a combination of the following circumstances: the absence of major championships, *the influence of our American friends,* and the state of mind of the people. Frankly I rather liked the change, in so far as it affected the spirit of the dancers. One could sense that those who had gone dancing were there to enjoy themselves. . . . Although the ballrooms were crowded it was quite simple to pick out the good dancers. There they were, no room for fancy steps, dodging in and out of the crowds, *with great control—and good humour.* That was the hallmark. How different in pre-war days. *There they were, with long strides, using every inch of the floor, working tremendously hard, and their expressions not belying the intensity of their efforts.* What a fine thing for ballroom dancing if we could recapture the former high standard and at the same time retain this new happier spirit."



Elegance of form displayed by young and popular Manchester couple, Frank Gibson and Joan Finnigan, who were successful in the Lancashire Professional Championships held at the Grafton Rooms, Liverpool, September, 1947. (Photo: Ballroom Dancing Annual, Dilworth, London, 1948).

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a monthly service to dance groups and teachers—problems of costume design, and technical advice on production, sets and lighting discussed and answered

by
Theatre Design Editors
ALFRED STERN
and
MORTON HAACK

Your questions regarding design problems will be answered in forthcoming issues of DANCE. This is your card of entree. Write Theatre Design Editors Stern and Haack in care of DANCE for immediate attention.

THE FOLLOWING LETTER has been selected at random from among many we have received containing inquiries regarding the economical and effective construction of sets and costumes for dance school recitals.

We shall herein answer the questions it contains in the hopes that our reply will be of help not only to the writer but will stimulate the imagination and ingenuity of other dancing school teachers confronted with similar problems.

* * *

Dear Sirs:

In my Spring Recital I am going to attempt presentation of Peter and the Wolf. Since the age of the youngsters doing this number is 10 or 11 they are not very large but I am at a loss to build a tree sufficiently sturdy to support two of them—the cat and the bird at the same time. I had thought of camouflaging a step ladder with heavy rough crepe paper to look like a stump so that Peter could sit on top of it to lassoe the Wolf.

The local theatre was formerly a vaudeville and legitimate theatre so that they have a fairly good assortment of drops and wings and a few set pieces. I have a trellis arch and wall to cover with brick pattern crepe paper and plan to use two step stoops for Peter to sit on.

The second problem is to costume the Wolf appropriately and inexpensively. Do you have any patterns for this type of costume and what material would you suggest?

My next major problem is connected with another part of the recital. I want to costume a group of girls so that they will be Southern Belles facing front and by merely turning around with their backs to the audience they will be Mammies. The dresses are already designed and false arms will be folded across the back for the Mammy version—but their head dress creates the problem. We would use Mammy masks with a bandana around the head but to give the Southern Belle a head dress that is decorative but not apparent during the Mammy dance is troubling me.

I have crudely outlined the stage set I expect to use for Peter and the Wolf. I would appreciate any suggestions you may have for balance, color and general interest in addition to the problem I will have with the tree. Also I will be extremely grateful for specific directions to solve my two costuming problems. We do not have any professional dress designers (let alone costume designers) in this small town and the mothers make each child's costume so that directions must be explicit and fairly detailed. I imagine we could rent a Wolf costume from Seattle but *it would more than likely be adult size and besides we will want to repeat the performance and rentals are too expensive.*

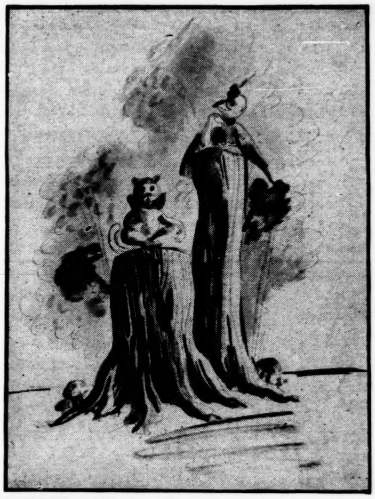
Your articles on costume design, production, etc. are going to be a wonderful help to those of us who have to work with inexpensive materials and for the most part are our own carpenters, set builders, painters, etc.

Teachers in large towns usually have at least one legitimate theatre with full time stage hands, etc., property rooms, sets and lighting available but we in small towns do not have these aids and do not have the money to buy them or have them built. If your articles in the future are as down-to-earth as the first two have been you will be performing a worthwhile service to a great many teachers, students and parents.

Thanking you in advance for whatever information you are able to give me, I remain,

Sincerely yours
Winifred Marion
Marion School of Dance
901-a High Street
Bellingham, Washington

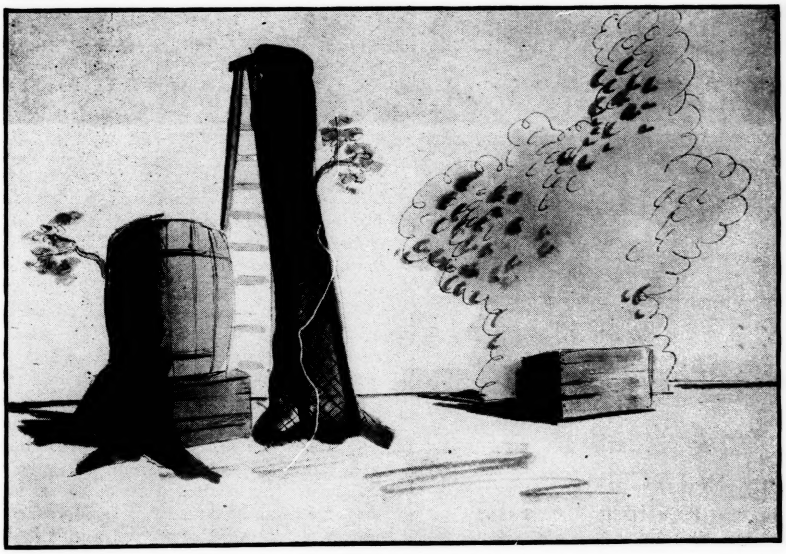
January 2, 1948



SKETCH NO. 2 Covered with burlap, duck or tarpaulin painted to resemble the bark of a tree, the basic structure shown in Sketch No. 1 results in a firm and effective tree arrangement.

A tree for the cat and bird could be constructed as indicated in Sketch number 1. We suggest that a barrel be mounted on top of a small sturdy packing case and a conventional folding house ladder be placed next to it. These structures are then to be covered with burlap, tarpaulin or duck which is painted to resemble tree trunks. An extension of actual foliage branches tacked to the sides will do much to break the basic silhouette and create an impression of reality. A cut out foliage set piece as indicated in Sketch Number 1, will materially add to the effect. As you will see in Sketch Number 2, this can serve as a successful and safe basis for both the cat and bird to perch on.

SKETCH NO. 1 Two packing cases, a barrel and a ladder, together with a cut out set piece serve as the foundation for the tree stumps illustrated in Sketch No. 2.



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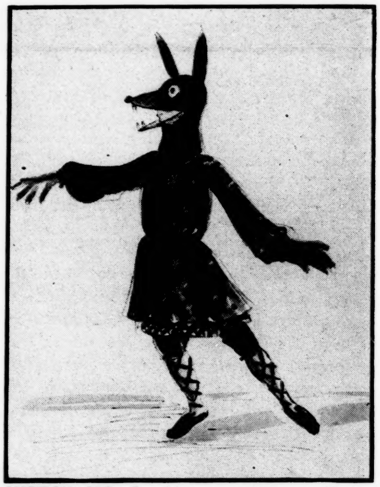
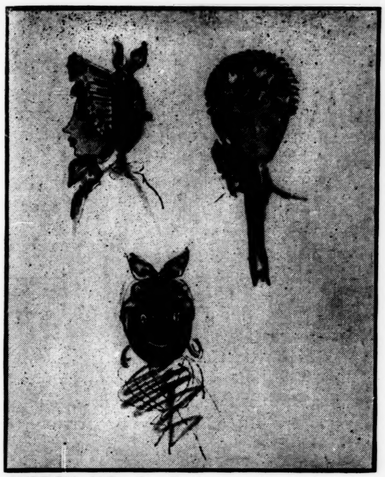


SKETCH NO. 3 Not a realistic wolf, but one which resembles those depicted in a Russian folk tale and is simple to execute.

And now to the wolf. We do not think he should be a realistic wolf but rather the kind of wolf that a Russian peasant boy would conceive in his imagination, and we suggest this solution not only because it will prove more effective but also it is far simpler and less expensive to construct. As you see on Sketch 3, the wolf wears a loose fitting Russian peasant blouse tied at the waist, an underskirt, loose fitting knee breeches, white cotton stockings banded with thongs or ribbons to resemble those traditionally worn by Russian peasants, and slippers. The head is constructed on a basic hood from which a light wire framework extends. This framework is covered with fine wire screening or net so as to insure visibility. The nose might well be a rubber bumper such as used on the bottom of chairs and the eyes each one-half of a white rubber ball with the pupils painted in them. The ears too should have some wire framework to give them rigidity and the entire head should be executed in painted duck or cambric. Cambric or sateen will furnish the ideal materials for the entire costume and the colors should be in definite contrast to those employed for other costumes in the entire production.

As for the Southern Belle and Mammy routine, Sketch Number 4 tells the story. A simple accordian or sunburst pleated bonnet over a shallow buckram frame will do the trick if it does not have too much height. For decoration, some flowers are added and a ribbon is tied under the chin. We think that in order to get a uniform appearance and broader stylization, it might be fine to use large pearl buttons as eyes for the Mammy, the masks of which are constructed over



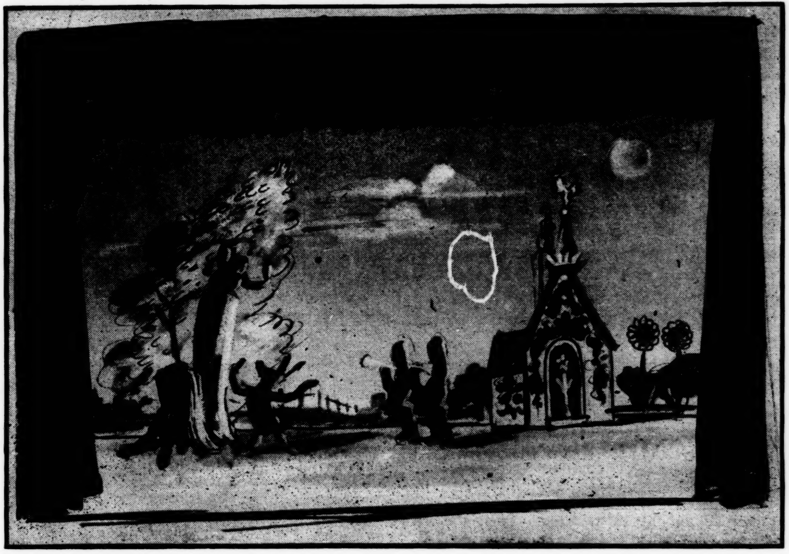
SKETCH NO. 4 She's two-faced, but not complex. Something for the Southern Belle-Mammy routine.

a shallow buckram crown which can be secured at most millinery supply houses for a few cents. This should be covered in black sateen and a red mouth can be either appliqued or painted. A rubber bumper nose would be helpful here also and earrings would further enhance Mammy's appearance.

We also submit a suggested Sketch (Sketch Number 5) as to how the full set for "Peter and the Wolf" might appear. On the left, you see the tree construction referred to earlier in this article and on the right a simple flat set piece gayly decorated Russian peasant house, as well as a couple of giant sunflowers. Plain draperies would furnish an adequate background, a cyclorama would be even more effective and a painted drop would of course be most desirable, but any of the three will serve. A ground row of distant trees, fences, etc., as indicated on the sketch, built in the form of cut out set pieces and placed near the back drop will go far to create an illusion of distance. All construction such as the house, sunflowers, ground row of distant landscape and foliage set piece in back of the tree stumps can be executed in a heavy cardboard with light wood bracing for support or else in profileboard. Colors should be bright and a typically Russian palate of reds, yellows, oranges, as well as the greens and browns of nature, will serve as a good point of departure. In all cases, it is advisable to keep your most intense colors confined to the costumes so that they stand out against the setting.

We are well aware that it is perhaps a good deal easier to write suggestions than to carry them out, but with the cooperation of enterprising students and their doting mothers, we feel that these suggestions can contribute to a recital which is effective not only from the standpoint of the dance but one which will prove visually successful as well.

SKETCH NO. 5 A simple setting for "Peter and the Wolf" which can be successfully and inexpensively constructed by non-professionals.



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REVIEWERS' STAND

continued from page 9

became the struggle of the whole group, is at present in a state of choreographic chaos.

The charm of **Atty Van Den Berg's** "The Prodigal Daughter" may be attributed quite largely to **Nelle Fisher's** delightful projection of the title role. Miss Fisher is one of the few dancers we have seen this season with the ability to sustain movement. She keeps it going steadily and smoothly and uses her bits of comedy and other dramatic touches as embellishment, rather than allowing them to break the movement continuity. The result is acting that is essentially dancing, as it should be.

"The Prodigal Daughter" is a comic trio of temptation and final repentent return to "Home Sweet Home". The angel (**Betty Lind**) and the devil (**Jean Houloose**) come in for their share of the fun, with the angel finally winning out. Their roles would have proved quite monotonous however, without the sprightly Shostakovitch accompaniment, which kept things going at a lively pace.

All of Miss Van Den Berg's group compositions to date have suffered from the same unevenness. The andante portions are carefully and sometimes beautifully constructed, but at presto the individuality of the movement decreases to a point where rush and struggle become a substitute for clarity and originality of design.

Jean Houloose did everything but write the music for "The Sisters". Herbert Greene did that.

Like "Heritage", which she produced last year for the Workshop, "The Sisters" is a theatricalization of frustration and unnatural family relations. In it, two spinsters (danced by **Betty Lind** and **Marion Oliphant**) interrupt their daily routine to dream of a lover out of the past, and then return to drab reality once again. The idea is sound and interesting (a sort of minor "Deaths and Entrances"), but Miss Houloose has not worked it out with nearly the sense of theatre she brought to "Heritage". The first section where the sisters tend to their chores is set in small pattering footsteps, sharp darting motions with sudden changes of direction, and the arms held bunny style. This is indeed a limited range and leads to characature, rather than character study.

The entrance of the lover-image (woodenly portrayed by **Bill Bradley**) is accompanied by a clumsy on-stage costume representing the sisters' imagined flight to youth. The trio that follows is more free and inventive, but it does not build to a sufficiently dramatic pitch. And whatever effect is achieved is completely annihilated by another on-stage costume change back to their original garb.

Miss Houloose has created a set of lovely romanticized satin costumes and a single modern prop that is both intriguing and decorative. When she heightens and highlights her choreography further, she should have a rich theatre dance to place beside its distinguished predecessor, "Heritage".

Florence Weber handled all of the piano accompaniments with her customary competence.

Doris Hering

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MARY ANTHONY, JOSEPH GIFFORD, KATHERINE LITZ, NATANYA NEUMANN

March 14, 1948

YM-YMHA Dance Center

It was a good concert. Not a uniformly exciting one, but one conceived with intelligence. And it offered the opportunity for an interesting cross-section commentary on what is happening to the dancing offspring of Holm, Humphrey-Weidman, and Graham.

Katherine Litz, perhaps because she is the most experienced, has gone the farthest toward developing a style of her own, although the influence of **Sybil Shearer** is still readily apparent in the fluttering awareness of hands and feet. She has added to this an unusually fluid body quality that causes the high point of an impulse to shift like mercury from one place to the other. Consequently her dance phrases shimmer and ripple and are much more akin to impressionist music and painting than were the dance styles current during that period.

Like the Impressionists, Miss Litz does not seek to make profound statements or plot a Freudian course through her own emotions. She is satisfied to weave a gossamer web of childhood recollections ("Suite-Impressions of Things Past") or indulge in vacuous humor ("How I Wasted Time—and Now Doth Time Waste Me"). She costumes herself as unbecomingly as **Eleanor King,** incidently, her Humphrey-Weidman contemporary. And yet that wonderfully sensitive and velvety quality shines through and makes us hope that some day she will find more interesting things to say with her beautifully tuned body-instrument.

Stylistically, **Mary Anthony** is quite the opposite of Miss Litz. She makes her statements with smartness and precision and the linear economy born of perfect control. She also possesses to a marked degree the keen spatial awareness so characteristic of Holm dancers.

Miss Anthony contributed only one piece of original choreography, and while an insufficient basis for generalization, it was a carefully wrought and certainly mature experiment in theatre dance. Cast in an angular, tense vein, the solo depicted Lady Macbeth in the progressive states of ambition and guilt. There were props and a heraldic symbol for the king, to elucidate fur-

continued on page 50

"INSIDE U.S.A."

continued from page 27

solo dances with one of the best groups seen outside a major ballet company, better, in fact, than a lot we've seen.

"Inside U.S.A.", if it did nothing else, however, would at least be responsible for bringing the beauty and dynamism of **VALERIE BETTIS** to the revue stage. Miss Bettis in the sensational ballet-melodrama called "Tiger Lily", about a tabloid sex murderess brought to justice, is a justification of all the kudos heaped upon her in ten years of concert appearances. She distinguishes and gives character to every work in which she appears.

Miss Bettis is superbly abetted by the sensational acrobatics of **Eric (The Beard) Victor.** Victor dances with Bettis in a poignant pas de deux called "Haunted Heart" and solos magnificently in a ballet called "First Prize at the County Fair".

The first rate ensemble, which is shown to great advantage in "Mardi Gras", "First Prize at the County Fair" and "Blue Grass" is composed of the Misses **Beverlee Bozeman, Jacqueline Fisher, Holly Harris, Pat Horn, Norma Larkin, Mara Lynn, Dorothy MacNeill, Joan Mann, Nanon Millis, Betty Nichols, Dorothy Scott, Sherry Shadburne and Gloria Stevens;** and the Messrs. **Rod Alexander, Talley Beatty, Smalls Boykins, Michael Charnley, Ronald Chetwood, Robert Hamilton, J. C. McCord, John Mooney, Albert Pepwell, Richard Reed, George Reich, Thomas Rieder, Boris Runanine, and Royce Williams.**

Group of "Inside U.S.A." ballet in the Tamiris-staged "Mardi Gras". *Fred Fehl*

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ther what was really very clear dance-acting. And so the voices of Macbeth and Lady Macbeth, recited by **Steve Minton** and **Kathie Phelan** from the wings, had much the same obtrusiveness as the off-stage voices in Valerie Bettis's "Daisy Lee". The dance would be far more effective if allowed to speak for itself the way **Jean Erdman's** "Ophelia" does.

Miss Anthony brought her same vivid, impersonal style to the duets **Joseph Gifford** composed for them. Her fleetness contrasted strongly with Mr. Gifford's rather earth-bound quality. When he is not performing strong repeated jumps at which he is adept, and which he quite naturally injects into his compositions, he has a tendency to strive for force, rather than precision, for arbitrary blocks of movement, rather than a sustained legato and dynamic subtlety.

This need for real technical maturity reduced to the level of promising what should have been exciting dance composing. His solo, "The Room", was a study in frustration centered about a hanging light. Roughly the first two thirds of the dance rose steadily in tension (despite Florence Greenberg's pedestrian music). But then Mr. Gifford became interested in the movement for its external visual value, and the emotional undercurrent went astray. The end where he pulls the light repeatedly on and off is a bit too obvious in its striving for effect.

The same unevenness (and it is definitely one of immaturity and nothing more) permeated his two serious duets, "The Unsleeping City" to the Garcia Lorca poem and "The Pursued" to a blood-curdling Flamenco accompaniment. There were sections of genuine beauty and evocativeness; for instance, the floor movements in "The Unsleeping City" and Miss Anthony's solo and the end of the Flight section in "The Pursued". But these were interspersed with parts where Mr. Gifford seemed to lose confidence in his own genuine ability as a choreographer and relied on platitudinous patterns. The best solution to the problem would be for him to free his own technique. Then his composing would probably in time liberate itself.

Of the four, **Natanya Neumann** has the farthest to go in the development of a definable style. When she performed earlier this season in the Martha Graham Company, we noticed certain traits which we attributed to the fact that she was, after all, bound by someone else's choreography. For example, in her portrayal of one of the Fates in "Punch and the Judy" she wore a blank, detached air, as though the character did not belong to her.

The same quality, or lack of it, is present in her own compositions. She has taken good ideas, found movements that sustain them fairly consistently, and she has given birth to four dances, none of which has been spanked alive. They contain nothing of herself as a person. They give little evidence of the inner drive and compulsion that makes dance movements build one upon the other.

"My Friend and I" with its Chagall-inspired animal prop and peasanty costume, should, if it were true to its inspiration, have had a warm, spontaneous, and emotional feeling. After all, Chagall is essentially an emotional painter. Instead, it was rather stolid.

"The Return" was markedly sharpened by Ralph Gilbert's score, but here again it was emotional movement completely detached from its roots. "Reverie" was perhaps the most successful because Miss Neumann seemed to understand the requirements of the Schoenberg accompaniment.

At the present time it would be advisable for Miss Neumann to construct her dances in terms of how they "feel" and not how they look.

Miss Anthony and Mr. Gifford were effectively costumed by Bill Korff, Kim Swados, and Paul Wonner, and Miss Neumann by Vivian F. Steinberg. Miss Litz did a dreary job on herself.

Doris Hering

DANCE AUDITIONS WINNERS
YM-YWHA
March 7, 1948

There was a day not so long ago when non-ballet dancers received little or no choreographic training. They were poured forth onto the stage with the injunction to express themselves freely, to purge their emotions. Improvisation was treasured for its own sake.

But in an amazingly short time the sound basic standards of musical composition and even ballet structure exercised a beneficial influence on the free dance, and the need for formal training in composing became apparent, with the result that today the professional products of our reputable modern dance schools emerge armed to the teeth with all the things one should and should not do in building a valid dance composition.

The over-all result of this kind of training is more than just heartening. It is absolutely necessary. But in this particular concert of Auditions Winners (young dancers who have competed successfully for the privilege of making their concert debut at the YM-YWHA Dance Center) we had the uneasy feeling that there is such a thing as over-training in choreography. We found ourselves fervently wishing that at least once in a while these charming young ladies would "bust out and dance" as young people should just because they "are" young. Their dances were carefully made, well costumed, well accompanied, well executed. But the intellectual approach had taken its toll in terms of spontaneity.

Marion Scott was the one notable exception. Her conception of movement is spacious and bold. Her legs are strong and well turned out, and she uses them with stunning effect in long, low arabesques. Her planimetric patterns are free with a perhaps coincidental predilection for the long diagonal line, and she chooses comparatively simple themes. For example: an emotional mission accomplished in "Dangerous Crossing"; a satire on swooning "art lovers" in "Museum Piece"; and a study in caprice in "As the Wind". In all three the accent was on communication, rather than on self-expression.

Linda Lion's dance architecture is static. Her "Frieze" for Edmund Balin and herself was a neat little two-dimensional study that would have rated "A" as a classroom assignment in movement inspired by ancient art. But "Bachianas Brasileiras" fell far short of the rich, evocative Villa-Lobos accompaniment. Miss Lion's technical equipment does not appear as free as it should be, or else she simply does not use it to good advantage in developing the sustained phrasing that is the hallmark of good dance.

Judith Martin is a little girl with big ideas. Her "The Exhortation", the proposed opening dance for a larger work entitled "The Sexual Nature of a Lynch Mob", and her "Of Ancient Guilt", suggested by Freud's contention that Moses was murdered in the desert by his own people, are possible topics for the mature artist who has found the requisite dance vocabulary to render them effective and communicative. Miss Martin has not reached that point, and the result was frantic movement or angry movement that was just that and nothing more. Her simple little "Apparition (On the Beach)" in an old-fashioned bathing suit, while self-conscious in its humor, presented her in a much happier light.

Helen McGehee is the only one of the four who has a lyrical style and a really fresh youthful quality. And she knows how to use them to advantage. Her study of childhood loneliness entitled "Someone to Play With" was gentle, sweet, and entirely within the bounds of good taste. Her duet with Robert Cohen called "Man With a Load of Mischief" was a pert commentary on the "never underestimate the power of a woman" theme, but length depleted its humor. "Desperation—in the Pit of Complacency", confined to the floor-circle of an overhead spot, was a dramatic idea tellingly performed. But a really strong climax at some point would have rendered it far more vivid.

Doris Hering

IRIS MABRY in a program of dances with music by RALPH GILBERT
YM and YWHA
March 6, 1948

There's a maudlin old popular tune called, "The Thrill is Gone" that quite aptly characterizes the present state of affairs as far

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as **Iris Mabry** and **Ralph Gilbert** are concerned. This was particularly so at their recent concert because it was, with the exception of "Bird Spell", a cross section of their newer works, which are the most sterile in their repertoire. Seeing these dances one after the other, without the relief of some of their exciting earlier numbers like "Scherzo", "Litany", and "Witch", only served to add fuel to the premonition we had after their concert last November. Both Miss Mabry as dancer and Mr. Gilbert as composer are ignoring the natural spheres of challenge they should be exploring it their art is to be a growing thing.

For example, the one new number, "Lamb of God", sported a very recherche program note consisting of quotations from Blake and the Psalms.

"Lamb of God", like "Sarabande", "Allemande", and "Doomsday" indicate only too well how treacherously easy it is to slip from highly original to contrived movement, and should serve as a sharp warning signal. It is high time for Miss Mabry and Mr. Gilbert to re-assess their creative equipment—perhaps even separate artistically for a while—if they are to fulfill the promise of their original concerts and not drown in their own navels, as they seem in the process of doing.

Doris Hering

Constantine

Karoun Tootikian follows in the footsteps of La Meri, who was the first to stage a Hindu version of the ballet Swan Lake. Tootikian, a West Coast dancer, now appearing in Hollywood, is the Swan Queen in her own version of the famous Tschaikowsky oeuvre. Sujata Devi, on the right, hovers menacingly as the Evil Wizard who turns the Swan Queen into her enchanted shape of swan.

via the grapevine

continued from page 7

CALENDAR OF EVENTS

(New York City)

MAY 2 **Harriette Anne Gray and Karen Burt** at the **92nd Street YW-YMHA** at 3:30 P.M.
9 **Rosario and Antonio** at the **Adelphi Theatre** at 2:30 and 8:30 P.M.
9 **Matti Haim and company** at the **Barbizon-Plaza Concert Hall**
12 **Iva Kitchell** at the **Carnegie Hall**
13 **Sarah Lawrence College Dance Group** at the **N. Y. Times Hall**
14 **Dunham Experimental Group** *Boule Blanche* at the **Caravan Hall**
15 **Katya Delakova** and **Fred Berk** and Jewish Dance Guild at the **Julia Richman Auditorium**
17 **Walter Terry**—Lecture demonstration: "Dance Education" at the **92nd Street YW-YMHA**
19-23 **NEW DANCE GROUP** Repertory Festival (See Coming Events for details) at the **Mansfield Theatre**
23 **Talley Beatty** and Company at the **92nd Street YW-YMHA**
23 **Dunham Experimental Group** at the **92nd Street YW-YMHA**
24 **Deborah Bertonoff** at the **Cort Theatre**
26 **Zela Montoya and Jose Castro** at the **Barbizon-Plaza Theatre**

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COMING EVENTS

The itinerant Kids from Seville, **Rosario** and **Antonio**, are once more itinerant. After a gala farewell performance (see Calendar of Events) at the Adelphi Theatre on May 9th, they leave for a South American tour to include four weeks at the Colon in Buenos Aires, two weeks in Rio de Janeiro and one week each in Montevideo, Sao Paulo, Chile, Peru and other capitols of Latin America. As always they are again represented by the personable **Marcel Ventura** and are managed by Columbia Concerts....Another first rate concert team which is off to South America for a 16-week tour is **Mata and Hari**, who recently finished a long season at Billy Rose's Diamond Horseshoe....**Katya Delakova** and **Fred Berk**, who are scheduled to appear in concert this month, are leaving on a European tour which will take them to England and France, and then for two months on a tour of D.P. Camps in Germany and Austria, where they will stage pageants for and with the young people of the camps, as well as perform in them....The **Katherine Dunham School** is responsible for some of the most galvanic artistic activity in the metropolitan area these days, with its sponsorship of dance films series in ethnological dance and its constant concertizing by the Experimental Group and the Dunham company itself. Katherine Dunham concluded a long term tour in Philadelphia early this month and is about to go to Paris with her company for an uncertain period, perhaps several months. The film series, under the joint direction of **John Pratt** and **Mr. Livingstone** of the Dunham school is given semi-weekly. Recent film showing Tibetan devil dances were shown by the producer, **Prince Peter of Greece**, an extraordinary individual who is more interested in anthropology and the arts than he is in his royal station in life. The Prince was the subject of a profile published in a recent New Yorker issue. He returns to the East in a month or two to resume filming the dances and native customs of the inaccessible places of the Orient....From May 19th to the 23rd the **NEW DANCE GROUP** presents a Repertory Festival series at the Mansfield Theatre, an event to be cheered in advance. The participants in the series will be **Mary Anthony, William Bales, Jane Dudley, Jean Erdman and Company, Eve Gentry, Joseph Gifford, Hadassah, Sophie Maslow, Pearl Primus** and the **New Dance Group company.** One of the most important *premieres* will be the new **Sophie Maslow** ballet, *Champion*, based on the Ring Lardner story of the same name. **Jean Erdman,** whose April concerts unfortunately had to be cancelled because of technical obstacles at the Studio Theatre, will show her two new group dances, *Four-Four Time* and *Sea Deep*, as well as a new solo inspired. by a French mediaeval tapestry, *En Pelerinage*. **William Bales** has composed a new opening dance for the **Dudley-Maslow-Bales** trio. **Jane Dudley's** new trio, *The Lonely Ones*, based on the Steig cartoon characters, also will be shown. **Tickets may be ordered in advance from the New Dance Group Studio...Tony de Marco** will appear in concert early in the Fall at Carnegie Hall with his partner, Sally de Marco....**Sophia Delza** will give two lecture-demonstrations at Howard University, Washington, D. C. on May 3rd in their Annual Fine Arts Symposium. Her subjects will be "Development of Modern Dance and its Significance in Education" and "History of Change in Dance." Miss Delza also will appear in a solo dance recital at the American University in Washington, D. C. on May 25 and 26....**Gertrude Lippincott** continued her '47-'48 season with a solo concert and master class at Eastern Illinios State College at Charleston on April 21. Miss Lippincott will be in residence at Colorado State College of Education at Greeley for the month of July. In addition to teaching, she will present a student demonstration and a solo concert, with two new dances, one entitled, *Deirdre of the Sorrows*, the other, *Suite*, music by Alfredo Casella.... **Mary Jane Hungerford**, Ph.D., Associate Editor of DANCE Magazine, and her husband, Mr. Charles Lawrence will be the guides and leaders of a tour sponsored by WORLD STUDY TOURS (Columbia University) in Europe this summer. Their party will go to the Olympic Games in England, the Sokol in Czechoslovakia, will take a luxury bus trip across Germany (a rare privilege for civilians) and will also visit Sweden and France. The group will sail from New York on June 12th. The tour is chiefly for the benefit of dance teachers and instructors in physical education who are interested in **insight as well as sightseeing**. Individuals who would like to go would do well to write for details to Mr. Goodwin Watson, Director, World Study Tours, Columbia University, New York 27, N. Y.

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Hundreds of eager kids turned up at the auditions held by (of all parties) the Board of Education of the City of New York for admission to the **SCHOOL OF PERFORMING ARTS**, an institution which will devote its curriculum to a liberal education in theatre arts, including the dance. The school opens this Fall and the rush for admission has been so phenomenal that the eliminations before the April 16th auditions have been going on for a half year. On April 16, the board of auditions for the dancing contingent consisted of a panel of distinguished representatives of the dance field, to wit:

Genia Melnitchenko, European dancer of Russian parentage, made her American debut at Radio City Music Hall as leading dancer with the recent show.

Walter E. Owen

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SUMMER SCHOOL CALENDAR

If you do not find the school in which you are interested listed here, it will not mean that it will not have a summer course. The school may not have announced its plans at the time we went to press. See our JUNE issue for further summer school announcements.

JACOBS PILLOW DANCE FESTIVAL, Lee, Mass. June 15-September 15 Teachers' course August 30-Sept. 15
NEW YORK UNIVERSITY-CONNECTICUT COLLEGE, New London, Conn. July 13-August 24
PERRY-MANSFIELD SCHOOL OF THEATRE AND DANCE, Steamboat Springs, Colo., July 2-August 27 Irish Mabry in modern dance; ballet teacher to be announced.
COLORADO COLLEGE, Colorado Springs, Colo., June 21-August 14. Hanya Holm in modern dance.
BAR HARBOR, ME. SUMMER DANCE SCHOOL AND EXPERIMENTAL GROUP, July-August. Angiola Sartorio, director.
MIRIAM MARMEIN, Manoment, Mass. July-August Theatre and classes.
ELEANOR KING, Seattle, Wash., 7 weeks, June 14-July 30, technique and composition for students and teachers. 6 Tuesday eve. programs (2nd season of "One World in Dance").
ADOLPHE ROBICHEAU, Provincetown Ballet School, Provincetown, Mass. August 1-Labor Day.
THE VALLEY CAMP, Wolfeboro, N. H., July-August. Summer camp for girls 10-16.
EDNA McRAE, Chicago, Ill., June 14-July 23.
LOLA MENZELI, Chicago, Ill. July 6-August 13.
ANNE RUDOLPH, Chicago, Ill., 2 and 4 week courses in modern body education in July-August. Open house to visitors from June 15-30.
EDNA LUCILE BAUM, New York, N. Y.
MARION VENABLE, Washington, D. C., July 5-31.
BELCHER-DeREA, Los Angeles, Cal., July 6-30.
SCHOOL OF AMERICAN BALLET, New York City, July 5-31.
LOUIS H. CHALIF, New York City, June-August.
SCHOOL OF RUSSIAN BALLET, New York City, July 6-September 3, Olga Tarassova, Director.
RUSSIAN-AMERICAN BALLET, New York City, July-August, Boris and Ivan Novikoff, Directors.
BALLET ARTS, New York City, July-August, Courses under Anton Dolin, Antony Tudor and Margaret Craske, in addition to regular faculty.
JOE PRICE, New York City, July-August.
MOSER CONSERVATORY, New York City, July 5-August 14.
SCHOOL FOR PERFECTION, Arthur Mahoney and Thalia Mara, New York City, July-August.
EILEEN O'CONNOR, New York City, July-August.
AUBREY HITCHINS, New York City, July-August.
SWOBODA-YURIEVA, New York City, July-August.

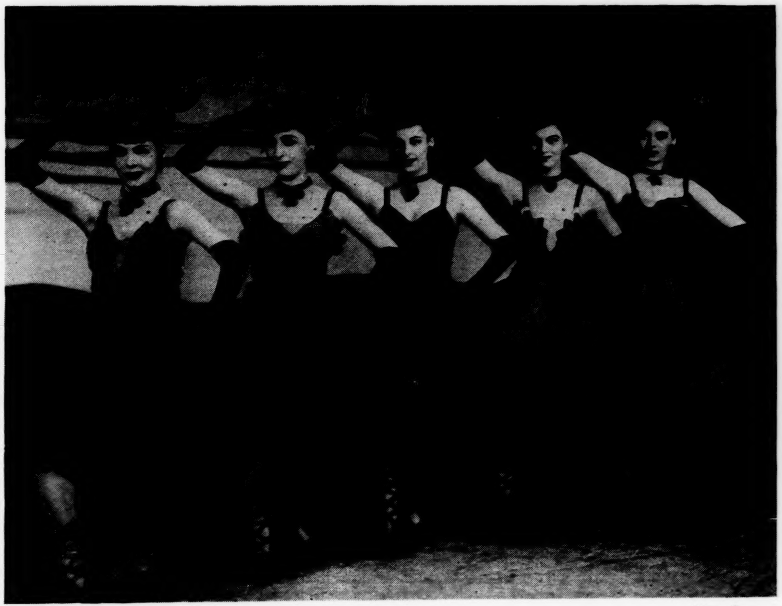
CONVENTIONS and NORMAL SCHOOLS

DANCING MASTERS OF AMERICA, Washington, D.C. Normal School: July 26-30. Convention: week of August 1.
DANCE EDUCATORS OF AMERICA, New York City. Normal School: July 12-24. Convention: week of July 25
CHICAGO NATIONAL ASS'N. DANCING MASTERS, Chicago, Ill., August 2-21.
ASSOCIATED DANCING TEACHERS SOUTHERN CALIFORNIA, Hollywood, Cal., July 11-15.
CHARLEY BAKER, Hollywood, Cal. See June issue for dates.

Martha Graham, Muriel Stuart, Mrs. Paul Draper (Heidi Vosseler), Martha Hill and **John Martin. FORTY** candidates were selected from among the hundreds which auditioned for admission to the school. Classes in the Performing Arts will begin in September in a modernized building in the heart of the theatrical disitrict on West 46th Street. In addition to vocational work, pupils will follow a regular academic high school course of study.

*

A. S. Barnes is the publisher of a book about the regional dances of Spain and their history, written engagingly and with authority by La Meri for "those who have felt the deep insistent call of Spain". Whether you've felt it or not, this is a book to enjoy and study. Such a work has long been needed by Spanish dancers, students and teachers. **La Meri** is the internationally famous dancer and dance scholar who, by reason of her background in Spain, is amply qualified to write about its dances. The book is richly illustrated with pictures demonstrating actual technique and use of castenets, and of famous Spanish contemporary dancers such as **Argentina, Argentinita, Juan Beaucaire-Montalvo, Jose Greco, Federico Rey** and many others including La Meri herself. Her own experiences in Spain make a delightful personal history. Ask for **"Spanish Dancing" by La Meri; price: $5.00** . . . **Aurora Arriaza,** recently deceased Spanish dancer and teacher, published a book some twenty years ago on the technique of castanet playing, which comes to mind in touching on the new book by La Meri. Arriaza's book is rapidly becoming a collector's item and for those who want one before they become extinct, contact the **Kamin Dance Bookshop.** . . . For those who live for the opera, Lotte Lehmann's intriguing autobiography entitled "My Many Lives" (Boosey and Hawkes, N. Y., $3.75) will charm and amuse. The famous diva uncovers the many lives she has lived in singing such roles as Elsa, Sieglinde, Manon, Leonore and always the richly human Lehmann behind them. A vital, full and warmly human life, given to few women to live. . . . Teachers in the Physical Education and Dance Departments of Colleges everywhere will find it well worth while to look into the valuable book by **Ruth Whitney Jones** and **Margaret DeHaan** of Teachers College, Columbia University, brought out by the **Bureau of Publications, Columbia University for $1.35.** The authors are making a genuine contribution toward the understanding of modern dance with this book, which is clearly stated, well illustrated with actual compositions in movement, diagrams, music. The two chapters "Modern Dance in Education" and "Techniques and Compositions" and the glossary of dance terms make this an invaluable text. . . .



Vandamm

These dance hall ladies are stili giving the boys the once-over in OKLAHOMA. After five years, we find complete change of cast. The latest line-up includes, from left to right: Jane Fischer, Maria Korjinska, Ruth Vernon, Fern Whitney and Mary Kane.

The most recent dream-sequence Curley and Laurey in OKLAHOMA, which just celebrated its fifth birthday, are Alicia Krug and Erik Kristen.

Vandamm

Dance Varieties is the name of a ballet group presented by **Orest Sergievsky** at the Studio Theatre in March, an experiment in the display of virtuoso talent in dancing. It makes no pretense at choreographics; its chief interest is in the individual strength of its single performers, who when they are good, are very, very good and when they are bad, they s——. Without qualification, the outstanding performer was the unique Scottish dancer **James MacGregor Jamieson,** better known as Jamie Jamieson, of the cast of *Brigadoon* and sometime winner of no less than 150 medals in Scottish dance championships. Jamieson was superb in the Irish jig and Highland Fling-Sheann Truibhas. The no less superb **Edith Allard** brought a quality of the Romantic ballet rarely seen in our time to the two wistful, tender solos she danced, one attributed to Petipa, although properly belonging to Fokine, the other solo to an air of Debussy, arranged for Miss Allard by Sergievsky. No matter what the character of the dance, the virtuosity and projection of sheer delicacy of movement, were amazing. **Barbara Downie** excelled in an amusing, robust little character sketch about a bare-foot girl arranged skillfully by Wayne Kirkland, and **Margaret Severn** in a group of mask dances was thoroughly amusing. The same cannot be said for her *Rhapsodie*. **Orest Sergievsky,** as always, brings an exciting air of emotion and action to whatever he dances, the character dancer of the Russian school whose unaffected feeling for stage is all too unfortunately disappearing.

*

. . . The three ballet "plays" of John LaTouche, staged by ANTA, were decorated by the choreography of **Hanya Holm** for the piece called *Eccentricities of Davey Crockett,* by **Katherine Litz** for *Susanna and the Elders,* and by **Paul Godkin** for *Willie the Weeper*. . . . The untitled projected association for the protection of professional dancers which grew out of the American committee of the World Youth Festival has received a charter of incorporation from the State of New York, which will be exhibited at a meeting of the Committees on May 2 at the Museum of Modern Art. The probable name of the organization is **"National Dance Associations, Inc.".**

*

Lillian Shapero appeared at the New School for Social Research on April 18 in a concert, accompanied by Charity Bailey, singer. Miss Shapero's gift for interpretation of Hebraic dances, filtered through the mesh of the modern dance idiom, made for an exhilirating recital.

*

SEASON at Jacobs Pillow, 1948

The School of Classic Ballet at the University of the Dance at Jacobs Pillow during the summer of 1948 will be completely under the direction of Ballet Russe de Monte Carlo. Alexandra Danilova, Frederic Franklin, Natalie Krassovska, Ruthanna Boris, Leon Danielian, Nikita Talin and Ruth Page will be among those who will conduct classes and participate in the programs at the theatre. This is an initial step in the establishment of an Academy by the B R.M.C. The Ethnologic dance school will be under the personal supervision of La Meri, who will teach and personally perform at Jacobs Pillow at the end of the summer, upon her return from a tour of Mexico and South America. Modern dance will be taught by Myra Kinch, who will also present several of her works. Joseph Pilates will again conduct a course in body conditioning and **Ted Shawn,** director of Jacobs Pillow will teach, lecture and compose dances.

*

Dania Krupska appeared for a single performance of the Lizzie Borden role in *Fall River Legend* on April 27th. **Nora Kaye** returned to Ballet Theatre just before the season ended in time to dance this same role once. . . . **George Balanchine** mounted the podium to conduct for his own ballet *Theme and Variations* on April 20th, a stimulating and memorable performance. . . **Igor Stravinsky** conducted his own opus for the ballet *Apollo* at the Met on April 27th. . . . Composer Vernon Duke and George

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Balanchine are the collaborators on a new ballet called *Intermission* which will be staged by one of the major ballet companies later this year.

*

AMERICAN SOCIETY OF TEACHERS OF DANCING
Convenes at Hotel Astor

The Executive Committee of the American Society of Teachers of Dancing recently held a week-end meeting at the Hotel Astor, New York City. The meeting was called by Mrs. Helen Wicks Reid, President. Officers and members of the Executive Committee, all of whom were present, are as follows: 1st V.P. Mary B. Wucherer of New York, 2nd V.P. Louise B. Kelley of Pittsburg, Sec.-Treas. Catherine McVeigh of Philadelphia, Ruth I. Byrne and Willette McKeeve of Boston, Elsa Heilich Kempe of Elizabeth, N. J. Sophie W. Reed of Ogden, Utah and Mr. E. K. Brown of Philadelphia. At this meeting plans were outlined for the next Conference and Convention of the Society, which will be held at the Hotel Astor from August 9-13, 1948. A limited number of qualified non-members will be permitted to take the work presented at the Convention. The committee members also conferred on membership requirements and examinations as the Society is planning a more restricted and limited membership.

*

CANADA

The **Ottawa Ballet Company** turned in a very respectable performance last month of the complete "Giselle", no less, under the dominating spirit of **Nesta Toumine.** The former member of the Ballet Russe, is working wonders in what is really a provincial city for all its dignity as the capital of the Dominion. Culturally, Ottawa has always lagged, although the spade work in ballet there has been accomplished and carried forward with great zeal by Nesta Toumine and her associate, **Mlle. Yolande LeDuc.** Last season **Sviatoslav Toumine** arranged the ballets "Les Sylphides" and "The Nutcracker" for the Ottawa ballet. The advantages of performing standard ballet repertory, as a young opera company would do, were evident this Spring in "Giselle". Only the leading male dancer, **Vladimir Dokoudovsky,** was imported. The corps de ballet and soloists looked and danced well, with assurance and precision. **Mr. Toumine** is a designer and artist, as well as choreographer, no mean achievements for this Ballet Russe alumnus. The settings and costumes were therefore accurate and in tradition, as was the whole production.

Toronto's Volkoff Ballet is maintaining its activity with performances in and around the city under the direction of **Janet and Boris Volkoff.** They have remained outside the camp of the Royal Academy of Dancing, which continues to send annual examiners from England to its Canadian disciples.

Montreal light opera circles profit from the incidental dances which **Maurice Merenoff** designs for the Varietes Lyriques Company, which presented a number of North American premieres of new French operettas. Montreal has a distressing lack of dancers trained in any degree, which places considerable stress on the ingenuity of even an inventive choreographer like Merenoff.

Miss **Mona McBirney** of England's **Royal Academy of Dancing,** made her Canadian debut in a lecture sponsored by **DANCE Magazine** three years ago. The occasion, upon which a film was presnted by Canadian Editor **Frank Coleman,** and which was attended by members of the Ballet Theatre, raised an extensive controversy in Canadian reaction, pro and con, to the efforts and doctrines of the R.A.D. **Boris Volkoff** later attacked the R.A.D. as academic and fussy in several Canadian publications and as far away as the South African Dancing Times. **Arnold Haskell** defended the R.A.D. point of view as far from perfect, but progressive.

*

CHICAGO

Jerome Andrews is announced as choreographer for Opera Theatre's production of "La Serva Padrona" to be presented on May 16th. **Thomas Armour** will mime and dance the role of the young man who can't get in a word edgewise.

Modern dancer **Sybil Shearer** gave a solo concert at the Civic Theatre on April 2nd. Almost the entire program was new. Outstanding were a group of six waltzes to Brahms music and a suite called "Five Transmutations".

John Petri arranged the ballets presented by the Milwaukee Opera Theatre in March and April. His group danced a Chopiniana, the Minuet and Farandole from the suite "L'Arlesienne" of Bizet and a Czardas. Soloists were **Richard France, Anna Radoc, Zdravska Simich** and **Marilyn Fleming.**

Edna McRae arranged the dances for the production of "The Bartered Bride" put on by the recreational department of the Chicago Park Board.

The touched-up dances of the East are the most popular current cafe fare (included with what you order from the menu). **Jack Cole** and his group are having a tremendous success at the Chez Paree and **Chandra Kaly** and his dancers are doing mighty fine at the Empire Room. . . . After a long, cold winter without girls, the latter spot will again house a line, when a troupe of **Abbott** dancers, now being rehearsed, come on in June. . . . **Dorothy Dorben** is expected to replace **Olive Bernard** as dance director and producer at the Chez Paree.

Dance Guild, the local organization of balletomanes, cancelled its April meetings, so that most of its members and officers were able to dash off to New York for Ballet Theatre season at the Met.

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3. **TAPPING BY MAIL.** (Boy and Girl pantomime and eccentric dance.)
4. **DICTATION.** (Office scene using Boss and three Stenographers with typewriters.)
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6. **HITTIN' THE HIGHWAY.** (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
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8. **TIN PAN ALLEY.** (Music Shop Patter Tap.)
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10. **NUMBER PLEASE.** (Telephone tap story. Boy and girl.)
11. **CLIMBIN' HIGH.** (Novelty tap dance. Ladders-group. Special music 50c extra.)
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17. **PULLIN' THE SKIFF.** Solo or group hot-cha. Song 50c extra.)
18. **TAPPING THE KEG.** (Show stopping novelty.)
19. **TAPPIN' THE TOM-TOM.** (Musical Comedy group number.)
20. **TAP DANCE SITTING DOWN.** (Line-up of girls big tap ensemble number.)
21. **WASHBOARD RHYTHM.** (Solo or group using thimbles for strumming.)
22. **THE SCRATCH,** (Eccentric solo or group.)
23. **SHAKIN' THE SHAKER.** (Intermediate — cocktail shakers-off beat rhythm.)
24. **TECHNIQUE vs. SWING.** (Court Room Scene good opening — cast of eleven.)
25. **BUCK-AROO.** (Intermediate group of four-'ariats.)

(Please order by number)

26. **SIGNALS.** (Intermediate — Navy flag Wig-Wag.)
27. **SEMAPHORE TAP.** (Intermediate — military tap swish of flags on stop time music.)
28. **BROOM DANCE.** (Intermediate — using small push brooms stiff bristles — group.)
29. **SOFT SHOE CANE.** (Solo or group. Lots of style top hat and tails.)
30. **TAPS IN PAWN.** (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. **TREADIN'.** (Intermediate Stair Dance.)
32. **CRICKET STRUT.** (Children or adult beginners.)
33. **POP GUN PARADE.** (Children, easy.)
34. **MILITARY DRUM.** (Group-drums attached to backs.)

ADVANCED TAP ROUTINES

35. **TAP TEASERS.** (Rhythm and Riff.)
36. **RHYTHM-TIME.** (Rhythm One O' the best.)
37. **ASSORTED ROLLS.** (Various Rolls.)
38. **THE ROGASTAIRE.** (Boy and Girl.)
39. **RHYTHMETTE.** (Rhythm and Riff.)
40. **ADVANCED SOFT SHOE.** (Effective toe and heel work.)
41. **ADVANCED RHYTHM BUCK.** (Rhythm peppy tempo.)
42. **BUCK-O-MANIA.** (Tricky Rhythms.)
43. **RHYTHMOLOGY.** (Wing and Toe Stand combination.)
44. **RHYTHM RIDDLES.** (Stylish heel and toe work.)
45. **ADV. SYNCOPATED WALTZ CLOG.** (It's different.)
46. **TWIRLING RHYTHM.** (Smart Tap Solo.)
47. **RHYTHMANTICS.** (Rhythm Solo.)
48. **RIFF TIME.** (Advanced Riff Rhythm.)
49. **RHYTHM PREFERRED.** (Professional Routine.)
50. **RHYTHM KINKS.** (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. **TAPTIME.** (Rhythm group or solo.)
52. **SWINGTIME.** (Hot-Cha tap.)
53. **INTERMEDIATE RHYTHM (B).** (Group.)
54. **HOT CHA TAP.** (Swing style for girls.)
55. **INTERMEDIATE RHYTHM BUCK.** (Fast — Pick-ups for finish.)
56. **RHYTHM TAP ROUTINE.** (Sliding trench finish.)

(Please order by number)

57. **DRUM ROLL RHYTHM.** (Military Rhythm — cramp rolls.)
58. **MILITARY TAP ROUTINE.** (Nice rhythm.)
59. **SUZI-Q.** (Tap version.)
60. **JUST TAPS.** (Flashy, smart and easy.)
61. **TAPPIN' TIME.** (Foundation-valuable.)
62. **SOFT SHOE.** (One and one-half chorus.) breezy.
63. **FOOT NOTES.** (Flash, lots of style.)
64. **BUCKIN ALONG.** (Class or solo.)
65. **FLASH RHYTHM.** (Snappy hard intermediate.)
66. **BUCKETTE.** (Good old buck dance routine.)
67. **RHYTHM BUCK ROUTINE.** (Medium fast tempo.)
68. **INTERMEDIATE SOFT SHOE.** (Solo or group. Medium slow.)
69. **SOFT SHOE KICK ROUTINE.** (High kicks, tap specialty.)
70. **DI-DE-UMPH.** (Musical Comedy. Special music 50c extra.)
71. **MODERN FLORA DORA.** (Group-double-up rhythm-gay '90 spirit.)
72. **TANGLEFOOT.** (ROXYETTE line-up. Special music 50c extra.)
73. **THE YAM.** (Astair-Rogers type-Group or duet.)
74. **TRAVELON.** (Jack Manning pictures illustrating steps.)
75. **DIPSY DOODLE.** (Musical Comedy semi-advanced.)

BEGINNERS TAP ROUTINES

76. **WALTZIN' ON DOWN.** (Effective not difficult.)
77. **SIMPLE BUCK DANCE.** (Good foundation.)
78. **SIMPLE WALTZ CLOG.** (Not old standard type.)
79. **FOUNDATION TAP BUCK.** (For beginners.)
80. **BABY TAP.** (Effective for young children.)
81. **BABY HOT-CHA.** (Jazz tap for children.)
82. **FOUNDATION TAP ROUTINE.** (Showy, simple.)
83. **TINY TOTS TAP.** (Teachable—simple.)
84. **BEGINNERS TAP.** (For beginners, flashy.)
85. **FUNDAMENTAL TAP.** (Nice arrangement, good style.)
86. **SIMPLE SOFT SHOE (A).** (Good, solo or duet.)
87. **SIMPLE SOFT SHOE (B).** (Little difficult.)
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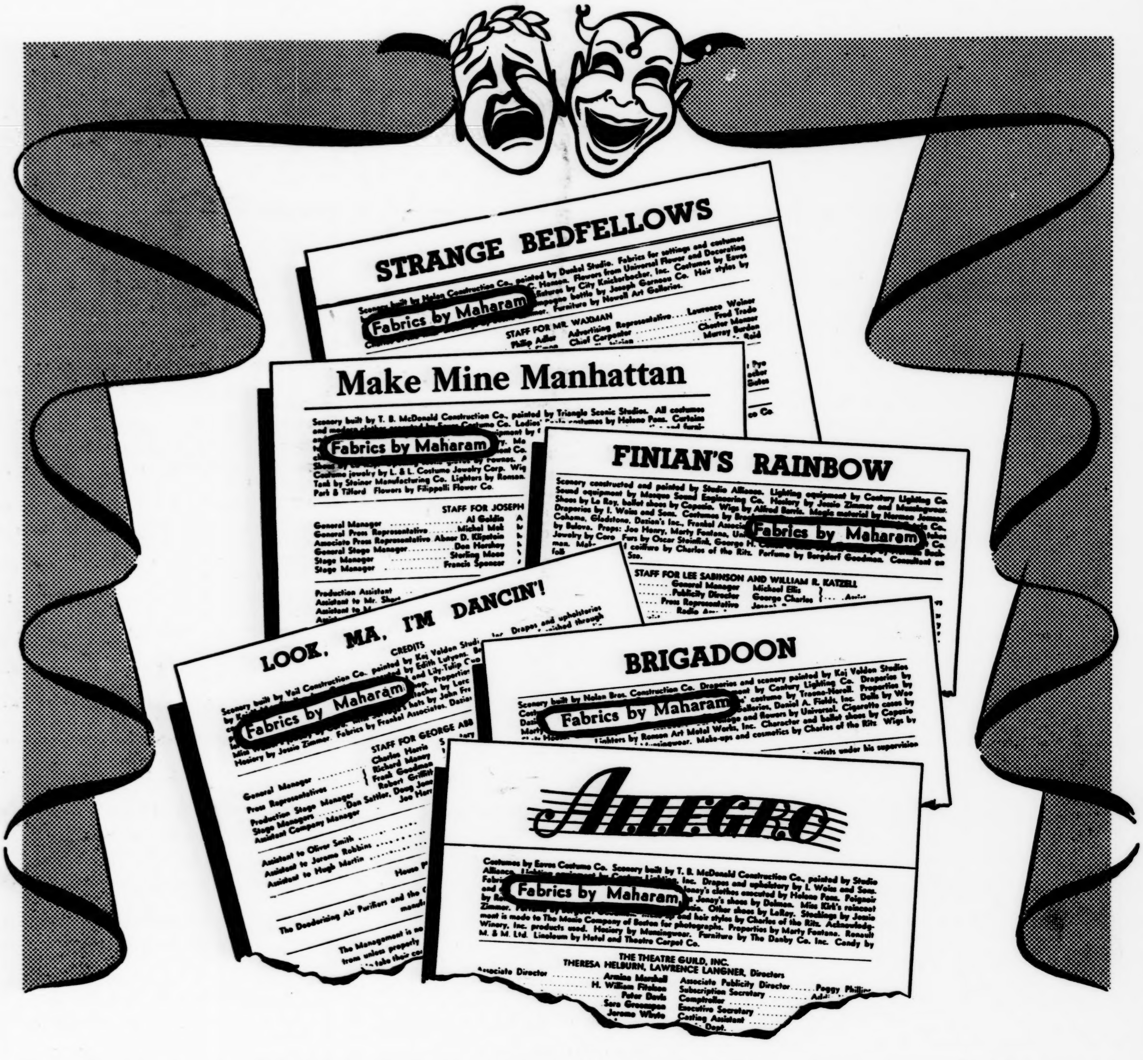
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